

STAR TREK LIVE REVEALED INSIDE

STAR TREK

STAR TREK ONLINE'S
SECOND SEASON

STAR TREK
365
PREVIEWED

THE VULCAN CHRONICLES

UNDER THE
HAMMER



MOVIE MAKEUP
SECRETS

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NOT RATED



LIVE LONG AND PROSPER

Since the very earliest days of the series, Vulcans have been at the heart of *Star Trek*. Epitomized in the 1960s by the enigmatic Mr. Spock, and in subsequent decades by his father Sarek, the wise Tuvok and the foreboding Ambassador Soval, they have been a core feature of the franchise, and it's no wonder that last year's film chose to emphasize its break with the original continuity by destroying their homeworld, providing the survivors with a whole new set of challenges.

This issue we take a close look at a dozen of Vulcan's best-known citizens, from the philosopher Surak who guided them toward the ways of peace to those who reacted against the norm – including Spock's half-brother Sybok, and his treacherous protégé Valeris.

We also speak with makeup artist and Oscar winner Barney Burman whose recreation of the Vulcan look for J.J. Abrams's movie paid tribute to his predecessor Fred Phillips's work on the original series.

And, to misquote Spock Prime, since our customary farewell would appear oddly repetitious...
Titan, out!

Paul Simpson
Editor, STM

The Trek Life

by David Reddick



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C O N T E N T S



Exclusive Comic Store Edition



Regular Newsstand Edition

F E A T U R E S



10 STAR TREK AUCTION

Want to own part of *Star Trek: The Enterprise*, or a prop belonging to *Star Trek* designers Doug Shuler, Mike and Denise Okuda or Rick Sternbach? We take an exclusive peek behind the scenes at the *Star Trek* Auction being held in Las Vegas...



30 LOST AND FOUND

Our regular trip into the archives sees director Leonard Nimoy demonstrating the Vulcan nerve pinch, *Star Trek: Enterprise*'s Jolene Blalock preparing for a close-up, and some of the intricate costumes created for *Star Trek: The Motion Picture*.



54 BARNEY BURMAN

The Academy Award-winning makeup artist discusses his contribution to last year's movie, where he worked with director JJ Abrams to revitalize the *Star Trek* universe while still maintaining continuity with 45 years of history.



72 ALIEN SPOTLIGHT

An overview of the development of the Vulcan race across the *Star Trek* franchise, from Mr. Spock's first appearance in "The Cage" through to the destruction of the planet in the 2009 film, as well as a look ahead to Vulcan's place in *Star Trek Online*...



90 STAR TREK 365

An introduction to Abrams Books' new coffee table book, a true treat for fans of the original series, which combines rarely-seen pictures from the official archives and personal collections with an insight into the creation of the show.



94 LOG ENTRIES

We put James Newson's complete score for *Star Trek II: The Wrath of Khan* and Michael Giacchino's deluxe *Star Trek* soundtrack under the spotlight, as well as *Star Trek 365* and the latest releases from IWM Publishing.

VULCANS



ROMULANS INVADE AGAIN!



Inventing Romulans from the future drive the story of *Star Trek Live*, the traveling interactive stage show from Mad Science Productions, which runs until September 6 at NASA's Kennedy Space Center in Florida.

In the show, which has an educational focus, audience members assume the role of a newly assembled Starfleet Academy class being instructed by Commander Sean Christopher, when

Earth comes under attack by renegade Romulans from the future. Aided by a future Vulcan officer named Neula, Christopher and his team of rookie cadets must draw on 21st Century science and technology to try to defeat the aliens and save Earth. Audience participation comes by way of interactive science experiments vital to the resolution of story.

The show is described by Mad Science as

having "cutting-edge special effects, unmatched audience interaction, and on-screen appearances from Captain Kirk and Spock themselves," — an allusion to footage from the 2009 *Star Trek* movie incorporated into the show.

A second version of *Star Trek Live* visits Saskatchewan in August before commencing a tour around the U.S. For more information, visit madscience.org/stageShows/index.aspx.

FAN HELP FOR NEW FILM

Fan consultation will play a role in the development of the story for the next *Star Trek* movie, according to co-writer Roberto Orci. Speaking to IGN (Gigamon Games Network) in May, Orci revealed, "Any cool suggestion I read from the fans I'll bring up in our meetings... They really are consultants on the movie."

As for when that script would be delivered, Orci said, "We've got to probably turn it in by Christmas and get a pretty good draft by then." Only then, he explains, would J.J. Abrams decide whether or not to formally sign on as director of the project: "Until he reads the script and gets super excited he's not going to commit to anything... Just like the first movie."

While acknowledging precedents that the second installment in a film series is typically a "dark chapter," Orci said, "It seems we don't have the burden of an origin story, we can play a little bit more with the theme and it can be a little bit more complicated. But I still think we like fan. *Star Trek* has always been like, even the *Black of Khan* has got some great, great, fun in it."



STAR TREK WINS SATURN AWARD

Last year's *Star Trek* movie won the award for Best Makeup, at the 30th annual Saturn Awards, held on June 24 in Burbank, California. The award was shared by the film's makeup effects team of Ronney Burman, Mindy Hall, and Joel Kurland, who won the *Trek* franchise's first Oscar earlier in the year, in the same category.

[Ronney Burman talks about his work on the *Star Trek* movie starting on page 50]

CAITAINS JOIN STAR TREK ONLINE

Caitians, classic uniforms, and new ships highlight *Star Trek Online's* continuing expansion, along with Cryptic Studios' recent release of *STD Season One: Update Two*.

The game's C-Store now offers the Caitians from the *Trek* animated series as a playable species; uniforms from the original series, the Mirror Universe, later *Next Generation*, and early *Deep Space Nine*; and new spaceships, including the *Comet*, a variant of the *Lune-class* from the *Star Trek: Titan* book series.

New features in *Update Two* include:

- **Accolades**, special missions that track various achievements throughout a player's career in the *STD* universe and unlock various rewards at certain milestones;
- **Squad Support**, a new system by which players of any level can team up;
- **Veteran Rewards** for accounts that have had an active subscription for 100 days or more;
- **Improved C-Store**, with better descriptions and imagery of the items available for purchase;

Visit www.startrekonline.com for the full list of what's bundled in the update.



THE MOST TOYS



Captain Jean-Luc Picard, Lieutenant Commander Data, and Lieutenant Worf 12-inch action figures are on their way from Dragon Models Ltd. This line of high-end collectibles are each meticulously sculpted and fully articulated with cloth uniforms and accessories.

Characters from the 2009 *Star Trek* movie are being added to cult toy sensation Be@rbrick, a diverse line of collectible cartoon-bear figures. Imported from Medicom Toy Incorporated are a 2-pack of 3.75-inch Kirk and Uhura Be@rbricks, as well as two oversized Spock Be@rbricks, 11-inch and 27.5-inch, respectively.

Be@rbrick figures are constructed of hard plastic and have previously been adapted to a number of licensed properties, including *Iron Man 2*, *Kill Bill*, and *Saw*.

Look for these rare imports at your local specialty store or online vendor.

STM GOES DIGITAL

STAR TREK MAGAZINE IS NOW AVAILABLE IN DIGITAL FORMAT

The new issue of *Star Trek Magazine* is available to read in full on PC, Mac or iPad at stm.com, the world's largest digital newsstand and home to a library of over 50,000 magazines.

The digital edition represents a first in the history of the official licensed guide to the greatest space saga of them all, which until now has only been available in print format from newsstands and comic book stores.

It also offers an exciting alternative to the print edition and a high quality digital reading experience. Using specially developed technology, the *Starcoder* reader allows you to zoom, interact, and share with friends. The content you like is available anytime, anywhere and on any device.

You can preview the digital version of the current issue at the *Starcoder* website by going to the following link: <http://stm.ly/53528>

A subscription to the digital version of *Star Trek Magazine* typically saves readers 35% off the newsstand price. In the United States, the subscription price is \$99.99 (compared to a cover price of \$43.92), and in the United Kingdom it is £25.14 (compared to £48.48).

To subscribe, go to the following link: <http://stm.ly/53528>

Readers can keep up to date with new releases on *Starcoder* and all other news and announcements from *Star Trek Magazine* at our official Facebook page:

<http://facebook.com/starmagazine>

NEW FREE TREK GAMES

Free *Trek*-themed online games are coming soon! Germany-based Gamerge, the largest independent global provider of online games in the world, plans to launch two titles in 2011, a browser-based game, and a next-light-hearted social media game.

"The popularity of *Star Trek* spans decades and is a testament to the richness and depth of the universe. Gene Roddenberry created – at Gamerge, we put the same level of detail and dedication into our games," Bill Adams, Vice President of Publishing at Gamerge explained. "Honoring the *Star Trek* legacy and providing the global community with excellent free-to-play browser games is something we are very dedicated to and excited about."

SHIRTS OF THE LINE

Fans wanting to display their *Trek* pride get to choose from thousands of possible shirt configurations with the launch of a new *Trek*-themed web store from custom apparel maker SwagDog. The site offers 40 original *Trek* designs spanning the various TV series. Each design may be placed on a garment of the customer's choice, from among five different varieties: men's T-shirt, women's T-shirt, children's T-shirt, long-sleeve T-shirt, and hoodie. Each garment is available in multiple sizes and colors, allowing thousands of combinations. SwagDog plans to add more designs to the site later in year. Go to www.swagdog.com/o-70-star-trek.aspx for more information.

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LIVING THE DREAM

On August 8, Propworx Inc will auction a vast array of Star Trek props at the Las Vegas Hilton. As well as some highly collectible items from Star Trek The Experience, there will be many pieces from the collections of Star Trek designers Doug Drexler, Mike and Danise Okuda and Rick Sternbach. Paul Simpson spoke to the founder of Propworx, Star Trek collector Alec Peters...

How did you start collecting Star Trek props? It costumed? Like many collectors, I started when I attended the 2006 Christie's Star Trek Auction. It was the first time Paramount released any Star Trek props or costumes in any quantity. There were a thousand items up for bid, and the auction lasted three days – it really was a blast. I met a lot of my current group of collector friends there, and I won Captain Sisko's black and grey captain's uniform and Admiral Kirk's jumpsuit from the final scene in Star Trek: The Motion Picture. Now I have about 30 costumes and over 100 props.

After the auction, I started a blog, startrikprops.com, when I found out that another company (it's a Wrap) was going to auction off on eBay everything that wasn't sold at Christie's, which was a lie! I wrote every week on the results of these auctions and anything that came up in the ever-growing world of Star Trek props and costumes. My blog now has over 5,000 unique visitors a month. I also started the Star Trek Prop, Costume & Auction forum, which has over a thousand members who discuss collecting, share their collections and help each other with research and information.

I have been lucky to have amassed a pretty sizeable collection. I have a costume from each of the five captains (including Admiral Janeway's outfit from Star Trek: Voyager) and Captain Archer's costume from "These are the Voyagers!", as well as some iconic Treks like a Klingon and a Cardassian costume and even the robot from Captain Proton, who guards my front door. That is always a conversation starter! And I own Garth of Izar's costume from the original series episode "Whom Gods Destroy," which was my holy grail because I am a huge fan of Captain Garth. The important thing is I keep them all on display, not just locked away in a closet.

As far as props go, I have pleasure in that I have one of almost every Starfleet phaser rifle, as well as loads of other weapons, including one of the three Swoosh of Kahless start versions that were made, which really is my pride and joy. I have Captain Sisko's desktop computer as well as two from Captain Picard, including the fully working model from Star Trek: First Contact, which makes Picard up in the opening scene.

COLLECTING RESOURCES

The Star Trek Prop Blog
www.startrikprops.com

The Star Trek Prop, Costume & Auction Forum
<http://boards.ck12.com/star-trek/>

The Star Trek Auction Archive
<http://www.startrikprops.com/auctionarchive/>

How did collecting Star Trek props turn into you starting Propworld?

When Auctioneer Selections was coming to an end, I spoke to my old acting coach Richard Hatch, who played Ben Zark, about the props. He put me in touch with the relevant people. I was the business and the auction went on to be the most successful of their kind. That led to Starquest, Iron Man, and now the official Star Trek auction. I really have been able to turn my passion into my business.

How did the Propworld Star Trek auction come about?

Three years ago I was approached by Star Trek Art Director Doug Greider, who worked on TOS, DS9 and Enterprise for 27 years. He had amassed a good-sized collection of props and wanted to sell them. Doug



I started *Prophecy*, it made sense to do a *Star Trek* auction and I soon found myself talking with Denise and Mike Skudis as well as Rick Sternbach. They all had lots of items they wanted to sell and they loved the idea of doing a great catalog to highlight what they had. We've also taken time each of them about their careers with *Star Trek*.

Then I spoke to John Van Orders from CBS Consumer Products, who handles licensing for *Star Trek*, about selling the assets of *Star Trek*. The Experience, which had been in storage as a warehouse store the attraction closed after its successful 10 year run at the Las Vegas Hilton. We held a warehouse sale for a lot of the items, but saved the best for the auction. This includes a complete bridge set from the Enterprise-B as well as signs from every attraction on the USS Enterprise including two Quark's Bar signs. These are really some great pieces of history from The Experience in the auction.

We are all *Star Trek* fans at *Prophecy*, so the whole auction is a real labor of love. We had a blast designing the catalog. We took design cues from each show for the relevant section and we were able to spread the items out and take whole pages for single items. There are bigger photographs for important items, or more images showing off items from different angles. Fans can download the catalog for free or order one of the collectible hardcover catalogs on our website. (see right)

So how would a potential new collector go about deciding what to collect?
Firstly, decide whether you like collecting costumes or props. Each appeals to a very different aspect of collecting. More people probably collect props because they are easier to display. But I like costumes just as much because of how they look when you display them, and they are so identifiable with the characters you love.

THE OFFICIAL STAR TREK AUCTION

Preview Days: Thursday August 5 to
Saturday August 7

Auction: Sunday August 8

Where: The Star Trek Convention
Las Vegas Hilton

Download the catalog from
www.prophecy.com



When collecting costumes you typically go for characters or costumes you like, but you can also do more. I am a huge fan of *OSP* so I have a lot from that show. I have a costume from each major alien race in *OSP*: Klingon, Breenan, Cardassian, Jem'Hadar and Founder. I have one of each of Worf's major *Star Trek* costumes, including the only example of his *Star Trek* dress uniform, and his future *Star Trek* captain's uniform from "The Visitor." These four look great when displayed together. I also have each major character's future *Star Trek* uniforms from *Hayden's* final episode "Madman." I put them together that are fun to collect and then look good in a display.

Themes are even easier with props. I collect weapons, but I also have themes within that. *Phasers* are very popular, as one would expect. Some people collect everything Klingon, or from a certain show or particular character. It is all up to what you like and what fits in your budget.

What is the best advice you can give new collectors?

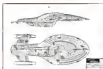
Do your research! Start making collector friends and learn from others. You will find that *Star Trek* collectors are incredibly generous

with information. We love to help newcomers and share stories. I get asked all the time to help people with authenticating items or gauging a fair price.

Everyone should know some basic rules. For example, certificates of authenticity are worthless unless you know who is backing up the claim. More important than a COA is "provenance" or proof of where an item originally came from. An item that can be traced to the Christie's auction or the *IT's a Wrap* eBay auction (through the *Star Trek* Auction Archive) are solid. But beware props on eBay. Along with many other authorities, I have revealed many fakes purported to be "authentic."

Most importantly, only buy items you love. Sometimes collectors make the mistake of buying something they aren't crazy about, or which they hope will grow in value. I think you really have to be passionate about an item so you will love it 10 years from now. If you buy smart you will be able to get your money back, but don't make that a reason to buy.

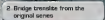
There are over 10,000 items in the public domain now from all the various *Star Trek* shows, and they range in price from \$50 to over \$100,000! But mostly they fetch hundreds of dollars, so within the range of almost any collector. Once you start, you will find that there is something special about owning a piece of the actual production of your favorite show. **A**



TOP 5 ITEMS IN THE STAR TREK AUCTION



1. Spock's ears from the original series



2. Bridge translighter from the original series



3. Sulu's tricorder from the original series



4. Kirk's spacesuit model from *The Motion Picture*



5. Klingon Battlecruiser model

**"We are all
Star Trek fans
at Propwork,
so the whole
auction is a real
labor of love."**

treknology

THE FUTURE REALLY BEGINS HERE

COMPILED BY
DR. CHRIS COWS

I, VIRUS

In "The Naked Now," the Rutchovsky infection led to the loss of one entire Starfleet crew and the near-destruction of the *Enterprise* before the inhibition-reducing condition was isolated and cured. Perhaps its most remarkable attribute was its ability to infect Lieutenant Commander Data in exactly the same way it did his human (and Klingon) counterparts, and while this adaptability may seem unlikely, a remarkable experiment conducted in the UK by the University of Reading's Dr. Mark Gossan suggests such man-machine cross-over could be a very real future threat to technologies and devices designed for integration with the human body. A year ago, Dr. Gossan inserted a RHD (Radio Frequency Identification) chip beneath the skin of his left hand in order to automatically access secure parts of the University buildings and to directly connect with his mobile phone. Unfortunately, infecting it with a computer virus, he found that any system coming into contact with the chip could become corrupted, effectively using him as a "vector" to spread its AI "brouse." The implications could be severe, as least pacemakers and other implants become "smarter," their increase in computing power leaves them potentially vulnerable unless methods of protecting their software are also developed.



STUDYING CONFLICT WITHOUT CASUALTIES

It's a concept very familiar to the inhabitants of *Enterprise*: VII and their sister planets Vendikar — instead of physically fighting, let computer simulations work out who's winning or losing a war. The only differences between the recently developed Inductive Game Theory by researchers at the Santa Fe Institute and the warring neighbors from "A Taste of Ameggeddon" lie with the lack of disintegration booths to which people have to report, and phantom tri-cobalt mines whose simulated attack on the *Enterprise* required its entire crew to sacrifice themselves for the *Enterprise*'s chilling computer program. Using computer war games (or, more accurately, Game Theoretic Machine Learning) is not a new concept; they've been employed by the military of several nations to predict conventional and nuclear attack and defense responses for decades. However this latest model is sophisticated enough to identify strategies that are most likely to create peaks of intense fighting and, crucially, examine and evaluate how early reactions by nations to their allies and foes can extend, intensify or diminish potential hostilities. While the team of researchers built their model on detailed observations taken of a complex animal society, the simulation doesn't prominently include multi-legged creatures crawling on the shoulders of my guards.





NEEDLES? NEEDLESS!

Look around Dr. Leonard McCoy's Sickbay and it's guaranteed you'll find nothing as "barbaric" as a needle for stitching wounds or a syringe for injecting drugs. Several companies have developed versions of the much-admired hypodermic using transdermal high pressure jet injectors to "push" drugs onto or under the skin, but a recent development by Penter Laboratories of Eindhoven, Europe takes a different approach to the famous device's operating principles. Their patented *Needleless Laser Epidermal System (PLEASE™)* is a handheld device equipped with an adjustable laser that creates microscopes in the epidermis, through which drugs can be delivered directly into the bloodstream via a patch applied to the skin. The short pulses created by the system produce virtually no heat damage to the skin's surface and, following application of the patch over the area of porosity, painlessly introduce a wide range of high or low molecular weight drugs, all easily controlled by the user. What's more, the company claims the relatively wide pores created by the platform allow for greater diffusion and more efficient penetration of the drugs into the body via the blood capillary network. It could revolutionize treatments for HIV, and future applications include efficient, high volume immunization.

The desire for needle-less solutions extends beyond injections and continues to embrace technologies that wouldn't be out of place in a Starfleet Medical treatment case. One area that could benefit significantly from research carried out by the United States Air Force Office of Scientific Research is that of battlefield injuries, particularly open wounds or lacerations to the skin, severing of blood vessels, nerves and tendons, and damage to the corners of wounded airmen. Such cuts and incisions would normally be treated with staples, sutures and glues but all these procedures carry risks of infection and potential further trauma to the patient. A team from Harvard Medical School and Massachusetts General Hospital Wellman Center is currently testing a revolutionary light-activated technology known as *Photochemical Thrombin Bonding* that promises to encourage better healing, reduce inflammation and allow for fewer post-operative complications of in-theater wounds. The process is simple - a "nanosecond" dye is applied to the wound or damaged tissue and is then briefly exposed to a green light which immediately triggers the molecular bonding of proteins on the tissue's surface. This instantly forms a water-tight seal which, in addition to its protective property, can lead to better scar formation.





THE VULCAN

Star Trek Magazine profiles a dozen leading



CHRONICLES

members of *Star Trek's* most important alien race...



SURAK



Hailed by Spock in "The Savage Curtain" as "the greatest" Vulcan ever, later stories have built on that description until Surak has become an amalgam of Jesus and George Washington. In *Star Trek II: The Wrath of Khan*, he's a scientist mentioned in the same breath as Newton and Einstein. He has a name and role reminiscent of Socrates, a companion the novel *Preserver* makes explicit by describing his philosophy as the "Socratic Method." He's featured heavily in the novels that explore Vulcan. He's become an all-purpose revered Vulcan historical figure, the only one the planet seems to have produced.

Which makes you wonder why Kirk needs reminding who Surak is when Spock introduces him.

Of course, the writers had to tell the audience who Surak was, but *Star Trek* isn't short of dialogue where two characters say something they both know for the viewers' benefit. Kirk could easily have said "Surak? Of course, the great Vulcan philosopher."



We forget that the Vulcans were a very private race in the original series. While every fan knows that Vulcans only mate once every seven years and it's even possible to buy a perfume called *Pao fero*, in "Anak Time" it was a deep, dark secret for which Spock almost died to keep from Kirk. That had already changed when "The Savage Curtain" aired, though.

The most likely explanation for Kirk's ignorance, perhaps, is that *Star Trek* has always been a very American show. "The Savage Curtain" is the one where Kirk and Spock meet Abraham Lincoln flying in space. While it would be foolish to suggest he wasn't a major figure, Lincoln fought the Civil War, he abolished slavery in America (after most other nations had). Lincoln's prominence here says a great deal about the perspective of the people making the show.

Less forgivably, Surak's actions in the episode are a parody of the profit person, almost a mocking of it. While the lifetimes of the people making the

STAR TREK
ENTERPRISE

STAR TREK

"The face of war has never changed, Captain. Surely it is more logical to heal than kill."

show, Sandoz had proved the effectiveness of passive resistance in India, and many in the civil rights and anti-Vietnam movements tried to emulate him.

Here, pacifism involves Sarek approaching a literal selection of the most evil beings in history, while they are sharpening swords, to talk about his commitment to non-violence. What happens next is entirely predictable: We're told he's "dovey," but his plan never looks anything but suicidal, and Kirk, Spock and Uhlenau are more "practical." It's a message hawked into the show with Starfleet demonstrating the same foreign policy as the contemporary US government: hope for peace, prepare for war.

It's easy to see "The Savage Curtain" as a period piece, now that Vietnam and Martin Luther King are studied as history. We don't idealize politicians. The idea of the crew sparing life would be a plot for *Futurama*, not the most J.J. Abrams movie. However, the way the modern series uses Sarek is also a reflection of the times that's quickly "very American." There's a clue in the titles of the novels about Sarek.

BRUCE GRAY

Before being hired to play Sarek in *Star Trek: Enterprise's* fourth season, Puerto Rican born Robert Bruce Gray had already appeared as Vice Admiral Chakota in the *Deep Space Nine* episode "The Circle" and *TNO's* "Gambit, Part 1." A prolific actor on stage and screen, he has guest starred in many hit Hollywood series since the 1980s, including *Happy Days*, *The West Wing* and *NCIS*. He made regular appearances on the dramas *Traders* and *Queen of the Damned*, and played Jessica Fletcher's publisher on *Murder, She Wrote*. SF fans have seen him in *Captain Power*, *Babylon 5* and *Earth: Final Conflict*, as well as the movies *RoboCop*, *Scorpion Troopers* and *Cube 2*. Gray currently has a recurring role as Joe Dubois' dead father, seen in dream sequences on the hit series *Medium*.



"The greatest of all who ever lived on our planet, Captain. The father of all we became." — Spock

there's the Vulcan's Soul trilogy, there's Sarek's Soul. Enterprise transitions not as a sequel or revolutionary philosophy, but as a New Age spiritual game.

Gene Roddenberry was an atheist who created a fiction where the human race had all but eliminated religion. The Vulcans were different: they usually came across as cold "human computers" but otherwise learned how to put their souls in little clay pots. Spock was always the focus for the show's philosophical debates. His meditation, ritual and even his vegetarianism marked him out as "weird" in the 1960s, making him a countercultural icon.

Not so much, now. You can find lists of the sayings of Sarek online, and they include platitudes like "There is a path from the past to the future and back again. The present is the crossroads of both," that would fit at home in a book by Deepak Chopra or Rick Warren. In *Enterprise*, Vulcan philosophy is a very safe,

commodity-driven. It's a safe choice that means I'll know how to give a good message. Vulcans learn one another far deviating from "the teachings of Sarek" like they've extended their weight-watchers points.

In the three-part story "The Forge," "The Awakening" and "K'r'Shore," we visit Vulcan again and Sarek appears to Archer as a result of a mind meld. We learn Sarek's teachings are stored in the K'r'Shore, a set of holographic Dead Sea Scrolls. Archer's mission is simply to make the existence of the book public. Once this is done, T'Pol announces "you may be witnessing the start of a new era" (she doesn't quite say "New Age"). It literally doesn't matter what Sarek actually taught — no one knows the K'r'Shore still needs translating. Archer shared a mind with someone who's Secretly, Sandoz, Newton and Einstein combined, so how is he transformed by the experience? He says "I've felt more centered. It's hard to explain...and thing you know, I'll be taking up meditation." And that last line is probably meant as a joke.

"The Savage Curtain" is not one of the better episodes, but these Sarek does represent an alternative heroic philosophy to Kirk's, a challenge to it, something worth dying for. By "K'r'Shore" Sarek has become a vehicle for an empty pop belief system.

Sarek started out as the Vulcan's Winston Churchill, he's ended up as their Oprah Winfrey.

Lance Perkins



APPEARANCES & REFERENCES

STAR TREK ENTERPRISE

References:

"The Andorian Incident"
"Fusion" / "Two Days and Two
Nights" / "The Forge"

Appearances:

"Awakening"
"Kir'Shara"

STAR TREK

"The Savage Curtain"

Star Trek II:
The Wrath of Khan
(reference)

STAR TREK DEEP SPACE NINE

"In the Cards"



FURTHER ADVENTURES



The Devil's
Heart



Vulcan's Soul:
Exodus



Vulcan's Soul:
Exiles



Vulcan's Soul:
Epiphany



Preserver



The Vulcan
Academy
Murders



The Last Years



The Romulan
Way



The Covenant
of the Crown



Dwellers in
the Crucible



Spock's World



The Romulan
War: Beneath the
Republic's Veil

BARRY ATWATER

He was the first actor to play Vulcan world-changer Surak, but Barry Atwater had a considerable body of work prior to guest starring in the Star Trek episode "The Savage Curtain." Dominating his early filmography are westerns such as *Gun Gun*, *Wild Travel*, *Wagon Train*, *Bonanza*, *Roadside*, and *The Wild Wild West*. He could also be seen in *The Alfred Hitchcock Hour*, *The Fugitive*, *Perry Mason*, *The Man From U.N.C.L.E.*, *Bewitched*, and *Voyage to the Bottom of the Sea*.

After *Star Trek*, Atwater appeared in *Ganymede*, *The Night Stalker*, *Mission: Impossible*, *Kung Fu*, as well as numerous police dramas that flourished on TV in the 1970s, including *Hawaii Five-O*, *The Mod Squad*, *Mannix*, *Pondero*, *Cannon*, and *The Rockford Files*.

Atwater died of a stroke in 1978, shortly after turning 80.

THE ACTOR'S TESTIMONY



"I had to fight with the director and the two lead actors in order to play Surak the way I wanted to." - Barry Atwater to the editors of *Entertainment Weekly*, March 1971A



SOVAL



The four seasons of *Star Trek: Enterprise* tell the story of Earth's first steps into a greater galaxy. Almost a century after first contact with the Vulcans, humanity encounters the Klingons, Andorians, T'Polians, Salarians, Romulans, and others. Watching all the while, and frequently hindering like an over-protective parent, is the Vulcan High Command. The embodiment of the Command, in the role of its ambassador to Earth, is Soval.

Soval's personal journey, from a typical Vulcan, doubtful of Earth's readiness to take part in the interstellar community, to his embrace of humanity as full partner in the prelude to the Federation, the Coalition of Planets, shows us the flip side of the experience of Captain Archer and his crew. Through Soval we see what the rest of the quadrant must have thought about a group of upstart humans out to "explore strange new worlds."

From the first episode, "Broken Bow," where he wants to postpone the launch of the *Enterprise* NX-01,

Soval thinks humanity isn't yet ready for space. As the early seasons progress, every time something awkward happens, the ambassador's first instinct is to ride in Archer and bring his ship back home. But, more importantly, Soval sees Vulcans losing their authority over Torians. In only his second appearance, "Shadows of P'Jem," he tells Admiral Forrest, "There was a time when your people sought our advice. I regret that time has passed."

It's in "Cease Fire" that Soval's attitude towards humanity begins to change. After working closely with Archer in joint efforts to ease tensions between the Vulcans and Andorians, Soval is willing to share a drink with the captain and admits that Archer's presence "has not been... overly meddlesome." The ambassador mellows only when he personally sees humans proving themselves capable and worthy. Following the destruction of the *Xindi* (a direct result of Archer not taking Soval's advice that exploring the Delphic Expanse would be a "fruitful" exercise), Soval



—SPOILER—
ENTERPRISE

"We don't know what
to do about Humans."

is capable of fully admitting that he was wrong. He even extends his hand to Archer - something a Vulcan would certainly never do, but an act that shows his understanding of things quintessentially human. Archer is momentarily fazed, but shakes it.

Soval embodies Vulcan's resistance to the end of their authority and a fear of the unknown. For nearly a century, Vulcan held back Earth's attempts to advance warp technology. What were the Vulcans afraid of? As Soval tells Forrest, humans combine the worst characteristics of Andorians, Tellarites, and Klingons. "Of all the species we've made contact with, yours is the only one we can't define." Even worse, humans remain Vulcans of themselves, and Soval knows all too well the deceptions and violence of which his people are capable.

When Admiral Forrest gives his life to save Soval in "The Forge," the ambassador realizes that humans are ready to leave the nest after all. He has experienced human nobility first-hand. (As we see

GARY GRAHAM

Best known in genre circles as Detective Matt Sikes in the series *Alien Nation* and its subsequent TV movies, Gary Graham was also one of the stars of the short-lived superhero series, *M.A.N.T.I.S.* He has appeared on popular TV shows since the 1970s, including *Star Trek* and *Hitch*. The incredible Hulk, T.J. Hooker, Moonlighting, Andy McCall, the *Babylon 5* spin-off *Crusade*, *Chasing Jordan* and *Mp/Tuck*. Six years before landing the recurring role of Vulcan Ambassador Soval in *Star Trek: Enterprise*, Graham guest starred in the *Star Trek: Voyager* episode "Cold Fire" as the Ocampo, T'Pol.

Since the final episode of *Enterprise*, Graham has partnered with film, television, and videogame producer Jace Hall for the videogame-themed reality webseries *The Jace Hall Show*, on which Graham appears regularly and is credited as an associate producer. He is also the author of the nonfiction book, *Asking & Other Flying Lessons*.



"Soval is first a foil for Archer, then a partner, and he ends the series a vigorous supporter of humans and what they might accomplish."

in *Star Trek II: The Wrath of Khan*, Vulcans appreciate the idea of self-sacrifice.) From that point on, Soval quits trying to maintain the status quo. He encourages Archer to personally investigate who set off the bomb that killed Forrest and others at the Earth embassy, and he begins to assist humans any way he can. He challenges the High Command and Vulcan tradition by performing a ritual rite to identify the bomber and helps T'Pol sabotage a surveillance satellite so that Archer and T'Pol can sneak down to Vulcan. Soval's work prevents the Vulcan invasion of Andoria, which leads to the dissolution of the High Command and the

Vulcan government's acceptance that Earth is ready to stand on its own, no matter what that might bring.

Much has been made of the fact that the Vulcans of *Enterprise* are more emotional than those seen in the other series. This is partially explained by the introduction of the Signautes and the idea that the original teachings of Surak emphasized greater self-control. While T'Pol is only slightly more emotional than Spock, Soval's emotions are much closer to the surface. He frequently raises his voice or is sarcastic, and uses emotionally-charged words like "redneck" and "impossible." Once, when Archer reminds the ambassador that humans make mistakes but learn from them, and T'Pol similarly speaks up for humanity, Soval turns his back and stalks away. "Cease Fire" shows him barely able to control himself as he speaks through gritted teeth. Soval's emotions mirror his frustrations and clashes with humans.

Soval is first a foil for Archer, then a partner, and he ends the series a vigorous supporter of humans and what they might accomplish. At the end of "Terra Prime," after Archer delivers his speech reaffirming the importance of the creation of the *Confederacy* and encouraging its members to explore space together, Soval is the first to stand and applaud.

Soval continues to work for increased cooperation with Earth in the *Enterprise* novels. He serves on Earth as Foreign Minister of the *Confederacy of Vulcans* in *Robopocalypse* Mars, and, in *Last Full Measure*, he is one of the Vulcan signers of the Articles of the Federation, making him one of the Federation's founding fathers. Quite a change from the Vulcan who worried what humans might do once banned home among the stars.

Kevin Lauderdale



APPEARANCES

"Broken Bow"
"Shadows of P'Jem"
"Shockwave, Part II"
"Cease Fire"
"The Expense"
"Twilight"

"Home"
"The Forge"
"Awakening"
"Kir'Shara"
"Terre Prime"



FURTHER ADVENTURES



The Good That Men Do
Heinlein



Kobayashi Maru
Heinlein



Last Full Measure
Heinlein

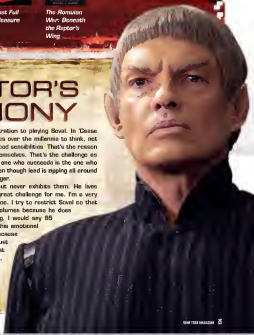


The Roman War: Beneath the Raptor's Wing
Heinlein

THE ACTOR'S TESTIMONY

"I give a great deal of thought and concentration to playing Sovel. In 'Cease Fire,' the Vulcans have disciplined themselves over the millennia to think, not to panic, and not to let fear override their good sensibilities. That's the reason they're so successful: they've disciplined themselves. That's the challenge as a warrior in combat, as it is in real life. The one who succeeds is the one who keeps a steady hand and stays on target, even though lead is zipping all around him, and takes that steady press on the trigger."

"Sovel has great physical capabilities but never exhibits them. He lives completely inside his head, and that's the great challenge for me. I'm a very physical person, and he has a great discipline. I try to restrict Sovel so that when he does make a gesture, it speaks volumes because he does it so little. He is very much a coiled spring. I would say 95 per cent of his energy goes to controlling this emotional undercurrent that is raging inside him, because I believe, bottled up inside that Vulcan is just a torrent of feelings, opinions, love and just a myriad of things beyond human emotions, emotions we humans can't even conceive of. But he keeps it all in check and you don't see them. They are only hinted upon." — speaking to *Star Trek Magazine* in 2003





T'POL



Before we begin this examination of T'Pol, let's get a few things out of the way first: Yes, actress Jensen Ackles is very nice on the eyes. No, it never made much sense, from an in-universe perspective, for T'Pol to be confidently dressed in such tight, figure-revealing outfits. And even when it did make sense for T'Pol to appear in less than a full standard uniform, it was quite obviously done less for the needs of the story, and more for the show's young male demographic.

It's very easy to let Ackles's physical attributes overshadow any discussion about the character. But beauty, as the saying goes, is skin deep. And when you make the effort to look beneath the still surface typically presented by the character, one discovers some rather surprising depths.

At first, T'Pol is presented as a typical Vulcan. A typical 23rd Century Vulcan, that is - paternalistic and openly scornful of humans. For most of her initial scene in *Star Trek: Enterprise's* pilot, "Broken Bow,"

T'Pol stands stoically mute as Seval attempts to wrest control of a touchy diplomatic situation away from Archer. When T'Pol eventually does speak, it is only to tell Archer that humans simply aren't ready to deal with other races populating the galaxy without Vulcan supervision. She continues in this same vein once her superiors assign her to provide that supervision, calling their mission to return an "injured" Klingon to Qo'noS "foolish," despite finding herself obligated to assume command and conduct it.

But then, once this inaugural mission is over, T'Pol opts to remain as *Enterprise's* science officer for an indefinite tour of duty. She even offers to make the request to the Vulcan High Command herself, in order to save her new captain's human pride. There seems to be little logic in this choice, particularly knowing that Vulcans don't share humanity's interest in scientific exploration. Whatever undiscovered and awe-inspiring astronomical object the ship comes across, T'Pol is quick to note that the Vulcan Science



STAR TREK
ENTERPRISE

"Humans believe that sometimes you have to follow your instincts. Very illogical approach, but one I've come to embrace."

Directorate has been there and done that immeasurable times before. And when they do come across truly singular unknown phenomena, her first reaction typically is to cite the Directorate's conclusion that such things simply do not exist.

As the series progresses, though, we come to realize that T'Pol isn't as typical a Vulcan as she would like everyone to believe. Rather, she is a person with deep convictions, and a willingness to seek out and explore new experiences, even before joining *Enterprise*. We discover, she would isolate herself to venture outside the Vulcan Consulate and investigate San Francisco's nightlife. While aboard ship, despite seemingly obligatory complaints, she avails herself of the opportunities to sample human food, watch human movies, and inquire into the specifics of human sexuality. (And eventually, going far beyond simple

JOLENE BLALOCK

Starting out as a professional model at age 17, San Diego-born Jolene Blalock eventually switched to acting and made her television debut in 1999 on the Kinetic Alley sitcom *Veronica's Closet*. She subsequently landed roles in TV miniseries including *Jason and the Argonauts* (2000) and *Diamond Hunters*, and TV movies such as *On the Edge*, while guest starring on hit television shows *CSI: Crime Scene Investigation* and *JAG*.

A self-described fan of the original *Star Trek*, Blalock achieved genre immortality when she was cast as Vulcan science officer T'Pol for the four-year run of *Star Trek: Enterprise*. During and after *Enterprise*, Blalock guest-starred on *Stargate SG-1*, *CSI: Miami*, *House* and *Legend of the Seeker*. Her movie credits include *Slow Burn*, *Starship Troopers 3: Marauder*, and the upcoming independent film *One Kiss Day*.



"T'Pol's primary *raison d'être* in the *Trek* universe was to serve as the personification of the evolving human-Vulcan relationship."

inquiry.) Her willingness to explore the unknown even went into relationships, such as when she agrees to the forbidden practice of mind-mating, which leads to her contacting Pinak Sanyone, or when she secretly rejects the psychiatrist's substance trifling (Q, causing severe damage to her neural physiology and mental disciplines).

Not long after T'Pol joins *Enterprise*, we learn of another possible reason for her doing so, when a Vulcan ship intercepts them, ready to bring her back home for her long-planned marriage to Koss. As with her exposure of human customs, she is very vocal about the importance she places on her own cultural heritage and traditions... until she rejects them. It's



interesting to note that T'Pol never told Archer of her impending nuptials when she accepted her post, and one has to suspect that this was a determining factor in her decision to stay on the human ship. After all, had she returned to the Vulcan Consulate, she certainly wouldn't have even been allowed to consider mauling in her personal choice, let alone been given any encouragement to do so.

And this is far from her only conflict with her people and society. As a young woman, T'Pol served as an elite security officer charged with carrying out deadly duties, forced to put her own pacifist tendencies aside at the risk of her own mental welfare. When she later leaves the sanctuary at P'len in

being used as a covert listening post, she supports Archer's choice to turn this secret information over to the Andorian Empire. And she ultimately renders her resignation from the High Command rather than abandoning her shipmates during their mission into the Delphic Expanse.

T'Pol's primary *raison d'être* in the *Trek* universe was to serve as the personification of the evolving human-Vulcan relationship, as the two races moved from being the wary strangers of *Star Trek: First Contact*, to friends and equals in later generations. The third season's *Tribe* arc solidly establishes this progression, both thematically and, with her relationship with Archer, on the personal level, and both carry through the fourth and beyond, into the post-series *Enterprise* novels.

Yet, far from her interaction and experimentation, she never expresses a desire to actually become human, or even a *stark Archer*—a "Vulcan without logic." Neither is she particularly impressed by T'Pol and the Signantes, who eventually bring Sarah's original teachings back to the forefront of Vulcan society. After all else, T'Pol is her own person, who cannot be defined by her biological and cultural heritage alone. The fact that she doesn't fit the mold of the typical Vulcan, however "typical" is defined, is perhaps her most impressive characteristic.

Again, while looking past the physical, mind you
William Leisner

APPEARANCES

—STAR TREK—
All episodes of **ENTERPRISE**



KEY FURTHER ADVENTURES



THE GOOD THAT MEN DO



Kobayashi Maru



THE ROMULAN WAR: BENEATH THE RAPTOR'S WING



THE ROMULAN WAR: BENEATH THE RAPTOR'S WING

THE ACTOR'S TESTIMONY

"My situation is a little bit different because Vulcans have already been established, and that's been done brilliantly through Spock, so I can only hope to carry on that torch, or put my little feet into those big shoes. But as far as the details, the tweaks, the choices, the way that we choose to develop these characters, they have given us free rein, which is nice. Now, of course, you know we're not going to do anything crazy or hectic because then we will get some feedback on that. They're going, 'That's special, and I appreciate that, but fix it.'"

—interviewed by StarTrek.com shortly after the plot of Enterprise. A

"The Captain's behavior is becoming increasingly illogical, even for a human."

Lost & Found

Larry Nemecek plunders the archives to recall the oldest and most revered of *Star Trek*'s alien races, the Vulcans...

From way back in the vaults came these 1978 approval and archive shots of various Vulcan costumes from *Star Trek: The Motion Picture*, reflecting a rare time when studio purse strings were opened wide for the franchise's splashy big screen debut. Although most of these would only be seen in the background of the San Francisco train station, costume designer Robert Fletcher had a field day using new materials and riding Paramount's costume vaults for exotic fabrics to create scores of looks for familiar and new alien species, alongside makeup designer Fred Phillips.

Jump forward five years, and Leonard Nimoy is on hand to demonstrate his expertise in all things Vulcan. Moonlighting as director rather than star for most of the shoot of *Star Trek II: The Wrath of Khan*, here he is giving his karmas-controlled student DeForest "McCoY" Kelley a lesson in the fine art of Vulcan nerve pinch. The target is Conroy Gideon, the Civilian Agent who is looking askew at Bones' lame attempt.







Two decades later, and a typical moment for any actor on camera: touching up the makeup between takes. The look of both *Enterprise* and the series' lead Vulcan T'Pol had greatly evolved by Season 4, when this shot was taken during a break on Tuesday, October 18, 2004, the sixth day of seven used to shoot "Deadalus." Makeup artist Suzanne Diaz, a familiar and talented sight on set for several *Trek* seasons, comes in from just off-camera to maintain Jolene Blalock's look for close-up coverage, finding refuge in an adjacent corner of Slickboy not being used that day on Stage 8.

And finally: what's a *Last and Found* entry without a really good candid shot? This issue, here's an atypical Vulcan pose, although a familiar one for Leonard Nimoy, taken on the set of Spock's meditation corner during Kirk's visit in *Star Trek II: The Wrath of Khan*.



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T'POL



Few George Washington to Chairman Mao, history is full of rebels against the establishment who became emblems of the new one. Such is the life story of T'Pol of Vulcan.

T'Pol was born in 2122 on a world that had lost touch with its roots. While the people of Vulcan revered Surak and his principles of logic, his original writings had been lost and his value system was subject to interpretation. The mainstream Vulcan society of the time waged war and espionage against Andoria, Agaron, and other worlds. Its benevolence toward Earth was paternalistic and repressive, breeding resentment from humanity. Back home, it dismissed the ancient practice of mind-melding as a power move and discriminated against those who practiced it openly.

But a spiritual leader named Sargon, possessor of the Astra or presumed consciousness of Surak, taught that there was power in Surak's true philosophy. By 2156, T'Pol had become his leading disciple,

joining the other Sygnites in search of the Air'Shara, the lost repository of Surak's original writings. The leader of the sibling regime, Administrator V'Las, saw the Sygnites' teachings of non-violence as a threat to his agenda. Secretly in league with the Romulans, V'Las had been working for decades to turn Vulcan into an increasingly warlike society, in hopes of eventual reunification with their cousins who marched beneath the raptor's wing. To discredit the Sygnites, V'Las arranged the bombing of the United Earth Embassy on Vulcan and faked evidence that T'Pol was the bomber, seeking an excuse to attack and destroy the Sygnites before they could rediscover Surak's writings.

This plan instead led to V'Las's downfall. For it caused Jonathan Archer, the captain of Enterprise, to seek out T'Pol and the Sygnites. When Sargon was struck down by a storm, he passed Surak's debt to Archer. Although T'Pol initially mistrusted the off-worlder and was willing to risk his life in attempting



— STAR TREK —
ENTERPRISE

STAR TREK

"As it was at the time of
the beginning, so it is now."

to remove the statue, it was she who ultimately helped Archer understand what had been given to him, and to overcome many of his lifelong prejudices against Vulcans. This understanding enabled Archer to secure the *Ki-Shara*, which T'Pol used to persuade the Vulcan High Command to reject V'Laris' plans for war and remove the corrupt administrator from power. T'Pol's melding experience also enabled her to cure Archer's first officer T'Pol of *V'laris Syndrome*, a degenerative disease that the world-peaceful Vulcan society had taught was incurable.

The *V'laris* scandal led to the dissolution of the High Command, and T'Pol was elevated to Vulcan's First Minister, her reforms helping to create the Vulcan society we know today. The rebel had become the establishment. Yet 24th Century history remembers her as "a diplomat, a judge, a philosopher" suggesting that her tenure in high office may have been merely a stepping stone to greater achievements. She is

CELIA LOVSKY

Born in 1887 Vienna as Cecile Lovsky, the actor who became familiar to *Star Trek* fans for her portrayal of T'Pol in the classic episode "Amok Time" started her career in European theatre. It was during that time that she met her future husband (and later, renowned character actor) Peter Lorne, for whom she gave up acting until their divorce in 1945.

Thereafter, Lovsky began acting in American film and television, appearing in *Meltemi: Hell of Feme*, *Aired: Hitchcock Presents*, *Wagon Train*, *Dragnet*, *Playhouse 90*, *The Twilight Zone*, *The Greatest Story Ever Told*, and *The St. Valentine's Day Massacre*.

After *Star Trek*, Lovsky could be seen in numerous roles including *The Flying Nun*, *Airport*, *The Wellman*, *Marcus Welby M.D.*, *Emergency!*, and *The Streets of San Francisco*. Her final film was the dystopian SF movie *Soylent Green*.

Lovsky died in 1978, aged 82.



"That's T'Pol of Vulcan. All of Vulcan in one package. How can I hack out in front of her?"

—Captain Kirk

remembered as one of Vulcan's most logical minds, yet ruthless in her application of that logic, and prove to a certain intolerance for out-worlders. She was the only person ever to decline a seat on the Federation Council, yet her influence in the Federation was great, when Captain James Kirk defied orders to save T'Pol's immortal Spock, one word from T'Pol spared him from punishment. Her clout was influential even before her time; its members include T'Pol's first ambassador to Earth, and his grandson Ambassador Sarek, as well as the illustrious Spock.

T'Pol was created by Theodore Sturgeon in the original *Star Trek*'s "Amok Time," our first look at the world of Vulcan. Played by Celia Lovsky, she was a stern, clearly maternal, a defender of tradition, even when that tradition seemed Klingonally harsh. Captain Kirk described her as "All of Vulcan in one package," and this was her role: the embodiment of the Vulcan society Sturgeon created. Though this largely entailed delivering exposition to the audience, Lovsky's commanding presence made T'Pol an unforgettable

character, often revisited in *Star Trek* tie-in literature either as a matriarch in Spock's family, a figure of ill-defined prominence in Vulcan society, or both. She even died in the novel *Spock's World* by Diane Duane, but subsequent novels disregarded that (and one even joked about the discrepancy). T'Pol simply proved too tough to kill off.

T'Pol's second appearance occurred in the *Nugget* episode "Barking," as a hologram played by Betty Mottishaw. Though she did not speak, Joe Menosky's script gave new insights into how she was remembered by *Budding*, treating her as a legendary figure on a par with Scrooges, Lord Byron, and Mahatma Gandhi. In keeping with "Amok Time," it was T'Pol that *Voyager*'s Doctor chose as the personification of Vulcan civilization and its traditions of logic.

But it was *Star Trek: Enterprise* that featured the character most befitting. The trilogy "The Forge," "Awakening," and "Ki-Shara," written by Judith & Garfield Reeves-Stevens, Andre Bormanis, and Mike Sussman, expanded T'Pol's roots as a young revolutionary (played by Renee Jacobson), making her a key figure in the transformation of *Enterprise*'s 23rd Century Vulcan society into the more peaceful, intergalactically literated culture familiar to *Star Trek* audiences. Taking their cue from Sturgeon, *Enterprise*'s producers again used T'Pol as the embodiment of the world Vulcan would become: a world at peace with itself, a world in touch with its telepathic potential, a world whose strict logic offers peril to unwary *Starfleet* captains yet mercy and succor to those who respect its traditions. As T'Pol herself said, "This is the Vulcan heart; this is the Vulcan soul. This is our way."

Christopher L. Bennett

FROM THE SCRIPT

"The procession approaches the 'temple' area, enters it. Inside the sedan sits a T'Pol, an 'Elder,' a great force in the land. She is a woman of immense dignity, and her authority is obvious." — from the script for "Amok Time"



APPEARANCES

STAR TREK: ENTERPRISE

"The Forge," "Awakening,"
"Kr'Sharr"



STAR TREK

"Amp Time"



STAR TREK: VOYAGER

"Darkling" (ologram)



FURTHER ADVENTURES



Star Trek: The Motion Picture



Star Trek II: The Wrath of Khan



Star Trek III: The Search for Spock



Star Trek IV: The Voyage Home



Star Trek V: The Final Frontier



Star Trek VI: The Undiscovered Country



Star Trek: Generations



Star Trek: First Contact



Star Trek: Insurrection



Star Trek: Nemesis



KARA ZEDIKER

Before appearing as TPou in the back-to-back *Star Trek: Enterprise* episodes, "Awakening" and "Kr'Sharr," actor Kara Zediker had landed roles in *The Untouchables*, *Hercules: The Legendary Journeys*, *Becker*, *24*, *Strong Medicine*, *Jaws of Amadeus*, and *Charmed*. She has also appeared in *CSI: Crime Scene Investigation* and *Without a Trace*.

The second actor to be cast as TPou, Zediker's portrayal of the character was that of a Vulcan over 100 years younger than the matronly played by Celeste Lovinsky in the original *Star Trek*, almost 37 years earlier.

Zediker will be seen again in the upcoming movie, *No God, No Master*, a period film dealing with homegrown terrorism during the Red Scare of the early 1900s.



STAR TREK

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MOVIES

STAR TREK
THE NEXT GENERATION

STAR TREK

*"Spock acted in the only
logical manner open to
him. One does not thank
logic. Amanda."*



SAREK



He first enters our consciousness as a man of mystery, striding across the hangar deck of *Enterprise* in "Journey to Babel," answered only as "the Vulcan ambassador." Imagine our surprise to hear from the ordinarily tight-lipped Spock that "Ambassador Sarek and his wife are my parents."

His bearing is regal, his demeanor unyielding, whether he's fending off a Tellarite or publicly scolding the son he hasn't spoken to in over 10 years. The rift between him and Spock, whom by now we've come to know fairly well, is palpable and intriguing. From the very beginning, we want to know what caused it. It's hard to believe it's nothing more than Spock's decision to join Starfleet instead of following his father into a diplomatic career. It will be quite some time before we know the entire truth.

As the first full Vulcan we encounter, Sarek is suitably distant, even aloof, decidedly alien. For an ambassador, he is surprisingly rude, not above telling

off an adversary in public ("Tellarites do not argue for reasons. They simply argue"), and defending himself physically if necessary. Then again, we think, filling in the blanks as *Trek* fans invariably do, maybe this is how you deal with Tellarites. Show them you can be as rude as they are, and you earn their respect.

Still, there is something chilling in Spock's revelation that "my father is quite capable of killing... logically, and efficiently."

Add to this Sarek's sense of humor, as dry as Vulcan's deserts, as he tosses his human wife—with the hint of a smile, and a decided twinkle in his eye—for being so emotional.

Sarek's fondness for human women, first Amanda, later T'Pol, is in itself a punishment. It would seem illogical to bond with a creature whose lifespan is so much shorter than your own, risking the inevitable loss your heritage will not allow you to mourn. If Sarek has a tragic flaw, perhaps it is this very desire to love. And

while he may have the skill to move worlds he cannot move his own soul.

It is not until he stands before the High Priests on Mount Seleya in *Star Trek IV: The Voyage Home* that the master diplomat, the man whose words can move planets, is able to find the words to express the real reason he did not want his son to risk the dangers of Starfleet: "My logic is uncertain where my son is concerned."

What a human world call rudeness may be simply expediency. Only Sarek could show up unannounced on Kirk's doorstep, demand to speak with him alone, and have that demand met. Kirk's crew, out of respect and not a little fear, beat a hasty retreat. Vulcan diplomacy has no time for small talk.

It's also fair to say that no one else — logically or by sheer force of will — could persuade James T. Kirk to risk life and limb and sacrifice his beloved ship solely on the strength of "Vulcan mysticism." Sarek will repay that sacrifice, shamelessly embracing the Klingon ambassador before the entire Federation Council, by defending Kirk and his crew at their trial in *Star Trek IV: The Voyage Home*.

FROM THE SCRIPT

"A tall, mysterious figure in a hooded Vulcan robe walks slowly toward us, then stops, CLOSE, face unseen. Is it Bones? ... A Spock apparition? The figure removes [his] hood, revealing the distinguished older features of [Sarek]" — from the script for *Star Trek IV*



Father and son are reunited at the end of *STV*, when Sarek is finally able to acknowledge that his objection to Spock's joining Starfleet might have been "incorrect." And when Spock appears to Starfleet Command on behalf of the Klingons in *Star Trek V: The Final Frontier*, we are not surprised. Even here, "the Vulcan ambassador's" deed is evident. Like father, like son, Spock ultimately chooses the path of diplomacy.

But we have not seen the last of Sarek. Nearly eight decades after Kirk's *Enterprise*, the Ambassador appears on Picard's doorstep in the *Star Trek: The Next Generation* episode that bears his name. But this is a very different Sarek, his once-brilliant intellect so damaged by Borelli syndrome that only a mind meld with Picard can help him control his emotions.

Even so, Sarek maintains the last of his dignity when Picard accuses him of weeping openly during the ritual, insisting "I recall only one tear."

MARK LENARD

Chicago-born Leonard Rosenman, the actor later known as Mark Lenard, made his *Star Trek* debut as the Romulan Commander in the original series episode "Balance of Terror." He achieved worldwide recognition playing Ambassador Sarek — beginning with the episode "Journey to Babel" — a role he would reprise in one episode of *The Animated Series* ("Yesterday"), three *Trek* feature films (*The Search for Spock*, *The Voyage Home*, *The Undiscovered Country*), and two episodes of *Star Trek: The Next Generation* ("Sarek" and "Unification"). Lenard also became the first filmed speaker of the Klingon language when he was cast as the Klingon Commander for the opening scenes of *Star Trek: The Motion Picture*.

Outside *Star Trek*, Lenard's genre work included co-starring as General Uriko in the Planet of the Apes TV series, as well as guest appearances on *The Incredible Hulk* and *Buck Rogers in the 25th Century*.

Lenard's other noteworthy credits included the films *Hungry for Memory* and *Annie Hall*, the TV series *Mission: Impossible* and *Hawaii Five-O*, and a starring role for the two-year run of *Here Come the Brides*. He died in November 1998.

The inevitability of Sarek's fate looms as "Yes, we know this is a fictional character, but it's almost as if we are watching a loved one die. The many accomplishments, from the Treaty of Alpha Centauri to Corbelle's entry into the Federation, to the alliance between the Federation and the Klingon Empire, are of no matter in the downspiral of illness into death."

When we see Sarek again in "Unification," we are torn between wanting his suffering to end and our own great sense of loss. When Picard journeys to Romulus to give Spock the sad news, we can only breathe a silent "I grieve with thee."

Ultimately Sarek is a symphonic field of words on the page and an actor's performance, a memorable character whose story arc spans those of two stardom cycles and, in so doing, becomes an integral part of the *Star Trek* conclusion. Despite their conflicts, we are almost awed Spock such a father. His presence honors us.

Margaret Wender Bonanno



FROM THE SCRIPT

"Kirk, Spock and McCoy stand at attention as the party walks up past the honor guard to Kirk. Spock steps forward. Stops formally in front of Sarek. Because of Vulcan longevity, it is impossible to tell Sarek's age. He appears no more than late forties. He is actually one hundred two — middle age for a Vulcan. Spock gives the Vulcan hand salute."

"Sarek pointedly ignores Spock, addresses himself to Kirk, giving the hand salute. Sarek's speech is almost without inflection."

— from the script for "Journey to Babel"





"Emotion - fun - drop within our race," Sarek tells his young son early in the 2009 *Star Trek* movie. And this scene, clearly inspired by D.C. Fontana's "Emotionquest" from the animated series, not only foreshadows the challenges Spock will face throughout the reimagined *Star Trek*, but also plants the seeds of a crisis in Sarek himself.

Whereas most of the character's previous appearances reinforced the ever-present tension in the Sarek-Spock dynamic, Ben Cross's portrayal helped broaden our perspective of that iconic relationship by presenting it in a startling new context: the immediate aftermath of Amanda's horrific demise, and that of the planet Vulcan itself. Suddenly the years of estrangement

that resulted from Spock's earlier choices, first described in Fontana's "Journey to Babel" and echoed in the new movie, are meaningless. As father and son have left now in each other, and as Spock's ability to cope with the events of the film quickly unravels, it's Sarek who becomes his son's anchor against the storm of emotions threatening to pull him apart. It's Sarek's voice that stops him from killing Kirk. And it's Sarek's unexpected counsel that his son accept his humanity - undoubtedly to help Spock bear the weight of the grief that is crushing him, but perhaps also to honor the woman they both have lost - that ironically allows Spock to regain some of his emotional equilibrium.

And yet it isn't just the son who must look to the feelings he has long suppressed for the strength to endure; the man who in "Journey to Babel" claimed logic was the reason he married Amanda - another claim that reverberates early in the new movie - must now admit the truth to Spock, for both their sakes: "I married your mother because I loved her."

Marco Palmarini

"Spock, you are fully capable of deciding your own destiny. The question you face is: which path will you choose? This is something only *you* can decide."



BEN CROSS

After leaving school at 15, Harry Bernard Cross worked as a window cleaner, water and carpenter before settling in as the Welsh National Opera's master carpenter and property master at the Alexandra Theatre in Birmingham. At 22, he entered London's Royal Academy of Dramatic Arts and upon graduation, went to work at Duke's Playhouse before joining the Prospect Theatre Company. The Englishman leapt from stage to screen in 1978 when he earned a role in *A Bridge Too Far*. He returned to the stage in numerous roles and while performing in the musical *Chicago*, he was noticed by director Hugh Hudson who cast him as the Jewish Olympian Harold Abrahams in *Chariots of Fire*. Among his many stage and screen roles, he played Barnabas Collins in the short-lived NBC revival of *Dark Shadows*, and his appearance in *Species: The Awakening* led to his casting as Sarek in the 2009 *Star Trek* movie.



APPEARANCES & REFERENCES

STAR TREK

"Journey to Babel"

STAR TREK

THE ANIMATED SERIES

"Yesteryear"

Star Trek III: The Search for Spock

Star Trek IV: The Voyage Home

Star Trek V: The Final Frontier

Star Trek VI: The Undiscovered Country

STAR TREK THE NEXT GENERATION

"Sarek"

"Unification I"

STAR TREK



FURTHER ADVENTURES



Sarek



Demons



Star Trek V:
The Final
Frontier
novelization



Spock's World



The Vulcan
Academy
Murders



Memory Probe



Vulcan's Forge



Recovery



Enter the
Wolves



The Devil's
Heart

ACTOR'S TESTIMONY

"Spock's tragedy is that he's half-human and half-Vulcan. That's his inner conflict and the seat of his character. As Sarek, I had to be true to the Vulcan cultural ethic, which in the beginning, I found very difficult. I got a lot of help with that from J.J.: Sarek's reaction to Amanda bearing his child, looked at in human terms, was a bit cold. However, she is an Earthwoman, so through her character, Sarek learned to be a little more forthcoming with human emotion and warmth, although that didn't come naturally to him.

"If I hadn't played the father/son thing correctly, J.J. would have told me so. I have a wide emotional range, and one of the things I agreed with J.J. was that if ever I was over the top and strayed into an emotional area - did what would have been quite appropriate as a human character but as a Vulcan was not - then he would pull me up." - Ben Cross speaking to Star Trek Magazine in May 2009

Magazine in May 2009

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MEET
THE CREW

WHO IS... SPOCK?

For more than 40 years, Mr. Spock has been used as a means of immediate branding of the entire *Star Trek* franchise. Funny how the one character most identifiable with a science fiction series purported to be a vehicle for exploring "the human condition" is, in fact, an alien, as Kevin Ollmore and Dayton Ward explain...



Star Trek



Spock's unique status as an "alien" is made quite clear from the opening moments of the very first *Star Trek* episode made, "The Cage" (the original pilot, footage from which was incorporated as a flashback in the first season). His pointed ears, ashy-pink eyebrows, and generally composed personality set him apart from his human shipmates. His emotional responses throughout the episode seem uncharacteristic when compared to the Spock we know from the original series. However, given he was younger and less experienced than the character we know from subsequent episodes, the more prevalent emotional reactions appear more natural.

The second pilot, "Where No Man Has Gone Before," provides more insight: Vulcans apparently have no emotions, based on Spock's comment to Captain Kirk about irritation being one of "pure Earth emotions." As the original series demonstrates, Vulcans do indeed

have "feelings," but they've simply learned to harness them so that physical actions and reactions are governed not through raw passion but rather logic and reason. This does not stop Spock from acknowledging emotional responses to external stimuli: He's seen enjoying playing a musical instrument and hearing it. He'sa ying, and discussing literature, music and art with the ageless Mr. Flirt. He also expresses an uncharacteristic interest in the lovely Ilia. In "The Cloud Menders," going so far as to refer to her as "a work of art." Even Kirk was never that smooth.

Still, the perception that Vulcans lack emotions is reinforced during Spock's numerous conversations with Dr. Leonard McCoy, with the doctor often taking great pains to point out that Spock's apparent lack of "feelings" hinders his ability to understand a situation as his human crewmates might view it. Perhaps Spock welcomes such discussions as a means of avoiding



him to understand how humans deal with emotions in different circumstances. He certainly never takes away from his verbal jousts with McCoy, and demonstrates on numerous occasions that his relationship with the doctor is as important to him as the friendship he shares with Captain Kirk. There's little doubt that he's able to be influenced by emotions, whether his own or those of people around him.

Such behavior is on display when Spock is given command of a survey team on board the shuttlecraft *Goldie*, which is damaged and forced to land on a dangerous planet. Spock's dispassionate reactions to his subordinates' deaths, as well as his cold, analytical approach to problem-solving angers his crewmates. After escaping the planet and hoping to be rescued, Spock commits the seemingly frantic act of jettisoning the shuttlecraft's remaining fuel and igniting it, simulating a distress flare that is detected by the *Enterprise*. The Vulcan later explains that he did not react emotionally, but rather logically concluded that an act of desperation was the wisest choice at that time.

There is evidence to suggest that Spock is alone among Vulcans in being able to depart from logic when the situation demands, as witnessed by the destruction of the U.S.S. *Intrepid*, a starship crewed entirely by Vulcans. Kirk and Spock theorize that the crew could not reason through the illogic of the situation, it required something else, be it intuition or the simple ability and desire to make a decision while not possessing all available information. We know that Spock possesses not only the capacity to look beyond

logic for answers but also the will to do so, which would seem attributable to his human half.

Spock's split Vulcan-human makeup presents him with constant challenges as he attempts living his life as a Vulcan, without emotion and using cold logic as his guide. This struggle has weighed on him since childhood, when he was ostracized by other Vulcan children due to his mixed parentage. Spock found a way to chart his own course, electing to enter Starfleet rather than attend the Vulcan Science Academy. That decision ignited an all-too-human argument between Spock and his father, Sarek, who disapproved of his son's career choice, opening a rift between the two men which would not close for nearly two decades.

In several instances, Spock, swayed by some outside agent, is allowed to express varying degrees of emotional response. When the crew is exposed to a virus that affects their emotional control, Nurse Chapel admits to Spock her love for him—something revealed at several points during the series. She spreads the virus to him and he is stripped of his own control, revealing the inner turmoil which has affected Spock's entire life. As a Vulcan, he's been taught to suppress his emotions, to the point where he cannot even tell his human mother that he loves her, and that he is ashamed to admit the un-Vulcan feelings of friendship he holds for Captain Kirk.

Later, alien spine plants that infect a group of Federation colonists and the entire *Enterprise* crew force Spock to profess the love he feels for Leila Kaliko, an old acquaintance who once fell in love with him and who now lives with the colonists. Transporting 5,000



years into the past of the planet Serpentine causes Spock to revert to the more emotional, aggressive and even violent nature of Vulcan as being in this distant time period. This "desecrating" permits him to express feelings for T'Pol, the woman he and McCoy have found married in this era and who is desperate for companionship after years spent in exile.

Spock is not above allowing feelings to guide his actions, even if he employs logic to arrive at a decision. Loyalty to his captain and his crewmates often results in behavior which seems emotional on the surface, though armed at through marginally logical means. Knowing that only the inhabitants of T'Pol IV could help the debilitated Christopher Pike, Spock is inspired by devotion to his former captain to defy Starfleet general orders prohibiting contact with the planet, a crime punishable by death.

Spock's loyalty to Kirk actually aids him at a point when he is struggling to retain control of his emotions as he succumbs to the ongoing and potentially lethal effects of *Poison*, a neurochemical imbalance particular to Vulcans which triggers an overwhelming drive to seek a mate. While struggling to retain some control over his rebellious body he finally acknowledges Nurse Chapel's feelings for him, though he is unable to reciprocate due to his betrothal to T'Pol, a Vulcan woman with whom he's been mentally bonded since childhood. On Vulcan, Spock is forced to fight Kirk to the death while under the effects of the plot to ruin mating instinct, but, the shock of apparently killing his captain is enough for him to regain his emotional control, at least until he sees Kirk alive in the *Enterprise* sickbay, whereupon he expresses utter joy... for a moment.

As a Vulcan, he's been taught to suppress his emotions, to the point where he cannot even tell his human mother that he loves her.

The Animated Series

While some may consider the animated *Star Trek* adventures an unlikely source for character insight, its 22 episodes go farther to enrich Spock's past in some respects than even the original series.

Although his behavior is drug-induced, he again offers glimpses at what might he unsatisfied desires for Nurse Christine Chapel. For the first time, he offers logic supporting the idea that an unusually excited duplicate of himself could benefit efforts toward the rebuilding of a possibly doomed race. But most significantly, Spock gets a unique perspective on his own struggles as growing up a child of two worlds when a ship through the Guardian of Forever transports him to his own childhood on Vulcan.

Spock meets himself as a seven-year-old preparing for the *Klappan* war-mastery test and assumes the guise of Selek, a distant cousin, in the hope of protecting the integrity of the timeline. As Selek, Spock relives through adult eyes the scorn and taunting he endured as a child as well as suffering the emotional loss of his beloved pet addid, who dies to spare the young Spock from the savage attack of a desert predator. He also is reminded of his youthful desire to act and appear not merely human and not necessarily Vulcan—but a representative of the best both races have to offer.



On Film

Spock's struggle to maintain his internal balance between the human and Vulcan aspects of his being hardly concluded upon the end of his first tour of duty under the command of Captain Kirk. Her resolves not chronicled on screen, Spock experienced a radical shift of his equilibrium toward Vulcan teachings, choosing to pursue the attainment of *Kohlanah*, a mental state that would purge all traces of human emotion from his conflicted mind. On the verge of committing himself to *Kohlanah*, Spock psychologically perceives the presence of a highly evolved intellect unlike any ever encountered. It is only his curiosity about that intellect that stops him from suppressing his human side—possibly forever.

His desire to learn more about the vessel being that comes to be known as *V'Ger* leads him back to the *Enterprise*, although initially Spock seems unsettled by more alien and distant from his friends and shipmates. However, following an intense mind meld, Spock realizes that *V'Ger* desires something beyond the grasp of his artificial yet living mind: the expression of simple feeling and the ability to take intellectual leaps that abandon logic. While *V'Ger* is incapable of accepting concepts such as higher levels of being or dimensions of existence beyond those able to be perceived, Spock recognizes his own abilities to do just that: depends on his connection to the human aspects of his being. Spock once again begins making his own peace with his duality of mind and spirit.

Promoted to Captain, Spock moves from student to teacher, supervising cadets at Starfleet Academy. A dozen years later, circumstances sweep him along with his old friends back into active duty to thwart Khan Noonien Singh's plan to use the experimental Genesis Device to his own nefarious ends. Throughout the mission, Spock seems to take almost visible pleasure in teaming with Kirk once again as he anticipates orders, discusses strategies and walks alongside his former captain in an effort to get one step ahead of their antagonist. In that end, Spock chooses to make the ultimate sacrifice—his own life—so that Kirk might live and rescue the *Enterprise* crew from sure doom yet again. Despite the logic of Spock's decision to subject himself to deadly radiation in order to activate the starship's warp engines, his final words to Kirk have no relation to Vulcan thought or stoicism. He declares a friendship that might transcend life itself before slumping to the floor and dying before Kirk's eyes.

Kirk's immediate response is to put Spock's words to the test by resurrecting his friend in body and mind. With the aid of Dr. McCoy as a living vessel for Spock's *kahla* (the very essence of Spock's being) and an unforeseen aspect of the Genesis Device's transformation of the *Wrecked Nebula* into a life-filled but doomed planet, Spock is reborn—but in ways different than before. The shock to his psyche from the transference of his *kahla* into this reengineered





Spock reaches a modicum of understanding and acceptance of the actions of his half-brother, Sybok, who abandoned his own adherence to Vulcan logic in a pursuit of ancestral emotions.

body results in a Spock buffed by this sum of events. Once again, his human self is repressed in the wake of Vulcan teachings as he is not able to comprehend friendships, instead wondering why people would defy logic and put themselves at great personal risk to rescue him. Simple games and social conventions elude him, as does the full gravity of their shared situation when he and his delegates bend the laws of physics to travel to 23rd Century Earth on a mission to return whales to the oceans of the 21st Century. By the end of that mission, however, Spock seems to again be at terms with his humanity at least to the extent of describing Kirk and his shipmates not merely as people of good character, but as friends, with the beneficial emotional connotations of the term implied.

In the final years of his posting to the Enterprise, Spock seems capable of — even comfortable with

— mellowing with age. He becomes a facilitator of communication and understanding, whether around a campfire with longtime friends or around a negotiation table with longtime enemies. Spock reaches a modicum of understanding and acceptance of the actions of his half-brother, Sybok, who abandoned his own adherence to Vulcan logic in a pursuit of ancestral emotions and ultimately is compromised by a malevolent entity posing as a god. Spock also shows what might appear to be human qualms of pardon in his pursuit of justice while disclosing a web of betrayal at the Khitomer Conference for peace negotiations with the Klingon Empire. He even findsies advancing at the thought of the Enterprise being decommissioned, offering that, were he human, he might suggest Starfleet personnel could “go to Hell.”

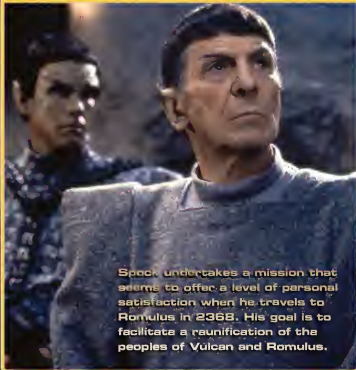


The Next Generation



Following his father's path, Spock spends his later years as an ambassador for the Federation, in which his duality of mind serves his words. In a more many consider bold, Spock undertakes a mission that seems to offer a level of personal satisfaction when he travels to Romulus in 2368. His goal is to facilitate a reunification of the peoples of Vulcan and Romulus is not authorized by Federation or Starfleet leaders, and puts Spock at great personal risk while potentially threatening the peaceful co-existence of the two regimes.

He also aids in the defection of Romulan political leaders in a move that recalls Enterprise captain Jean-Luc Picard's criticism of Spock as employing an outdated and reckless form of "cowboy" diplomacy. When asked by Picard as well as the undried officer Data about his motivations, Spock says he had no regrets about his treatment of his own humanity. He admits that his work toward reunification is a pursuit that defied logic, but describes his ability to see beyond logic as a source of extraordinary strength.



Spock undertakes a mission that seems to offer a level of personal satisfaction when he travels to Romulus in 2368. His goal is to facilitate a reunification of the peoples of Vulcan and Romulus.

Non-Canon Material

(Books, Comics, Screen)

Several stories told in other media help to explore Spock's journey, their authors particularly taken with the notion of using novels and comics to provide new insights into his first names, generally unpronounceable by humans according to the original series, are revisited in the 1985 novel *Ishtmael* (written by Barbara Hambly as S'Chen T'Pol). His earlier relationship with Linda Kaleni is finally explored in 2007's *Intoxica*. Spock discovers that he has a son, Iar, in A.C. Crippen's novel-length sequel to "All Our Yesterdays," *Yesterday's Son* from 1983, and its follow-up, 1988's *Time for Yesterday*. The novelization of *Star Trek V: The Final Frontier* as well as A.C. Crippen's novel *Sarek* provide deeper exploration of the relationship between Spock and his half-brother, Sarek, and depict how the elder Vulcan — with apparent ease — was able to find that balance between logic and emotion with which Spock continuously struggles.

Following the events of *Star Trek II: The Wrath of Khan*, the creators of the DC Comics monthly *Star Trek* comic series had to tell stories without knowing

what course might be charted by the next film. To maintain the chances of running afoul of the antiquated fourth movie's plot, Spock was placed in command of the U.S.S. *Sarek*, a science vessel. This decision offers an expanded look at his command style and how it differs from that of his closest friend, James Kirk. Of course, *Star Trek IV*'s plot required Spock to return to his shipmates, but the notion of Spock in command is revisited in *Valdez's Forge*, set during the years between the first six *Star Trek* films and the era of *Star Trek: The Next Generation*.

It is during this period that Spock's career as an ambassador begins. An accomplished diplomat in his own right, rather than simply following in his father's footsteps, he eventually has a major disagreement with Sarek in the comic story *Enter the Wolves* (Wildstorm Comics, 2001), denouncing the elder ambassador's support of admitting the Cardassian Union to the Federation. Fueling much of this disagreement is Spock's emotional reaction to his father's decision to marry another human woman, Perna, many years



after the death of his mother. Spock and Perna would never get along, and Spock eventually reacts in very human fashion to Perna's ultimatum that he show Sarek proper respect by leaving the home she now shares with Sarek, apparently choosing not to return until after his father's death more than 40 years later.

One of the more controversial subjects covered in the novels is Spock's marriage to his one-time protégé, Saavik, in *Nulcan's Ascent*. After acting as her mentor from the time she was a child, their relationship grows closer as decades pass until their wedding some 70 Earth years after first meeting. In addition to uniting the two characters, the novel's events also set the stage for Spock's eventual journey to Romulus and undertaking his mission to reunite the Vulcan and Romulan people. By the year 2367, Spock has become a fixture of Romulan internal politics as the Federation's ambassador to the empire. When news is received of a grave threat to Romulus in the form of a massive supernova, Spock is directly involved with defusing the crisis, though not before the Romulan home world is destroyed.

Star Trek 2009

After Spock's spacecraft is pulled through an artificial black hole from 2287 and into an altered reality of 2258, he encounters a much younger version of himself that may be less experienced but in some ways is further along the path toward acceptance of his emotional side than even the elder Spock might suspect.

This younger Spock faces similar boyhood challenges brought on through a lack of acceptance by his peers, choosing to address them with physical responses at least once. He endures Starfleet Academy after turning down the Vulcan Science Academy, for which he seemed to lose regard based on Academy members' disdain for humans. Once graduated, he becomes a respected instructor in charge of, among other things, programming the famed and feared Kobayashi Maru command simulation that presents cadets with no small amount of frustration. It is the test's no-win scenario that leads Cadet James Kirk to question whether Spock has established the evasion of pride in the test's structure, with Spock becoming defensive and even vindictive when learning Kirk has reprogrammed it to change his outcome.

There is no question that the alternate timeline's Spock is less controlled in his emotional responses to Cadet Nyota Uhura, as the two demonstrate their affection for each other in the presence of others on the *Enterprise*. Spock also shows grief following the death of his mother on Vulcan that boils into rage against Kirk on the bridge. However, Spock also takes solace in the advice of his father, who offers the insight that he married Amanda not for logic but for love. And the elder Spock offers the advice that there were a great many advantages he would enjoy were he to embrace a friendship with Jim Kirk sooner rather than later.

In this light, there is plenty of reason to believe that Spock may reach equilibrium between his human and Vulcan sides at a much younger age in this new timeline — with the counsel and guidance of Sarek and his older self.



SPOCK AT A GLANCE

Name: Spock (full name unpronounceable by Humans)
Date/place of birth: 2230 in the city of Shal'Khar on the planet Vulcan
Parents' Names: Sarek (Vulcan)/Amanda Grayson (human)
Siblings: Sybok (half brother)
Marital Status: Once bonded to T'Poling (dissolved in 2267)
Aliases: None
Career highlights: Jams Starfleet (born 2248), Jams crew of U.S.S. *Enterprise* (pre-2264), Rejoins Starfleet (mid-2270s), Opens secret talks with the Klingon Empire (2285), Begins negotiation of Vulcan/Romulan neutralization (2238).

Date/place of death: 2285 in the Muzura Nebula (born later that year)
Played by: Leonard Nimoy (prime timeline), Zachary Quinto (new timeline)

Also played by: Carl Lumbly, Vlade Potance, Stephen Masley
Prime timeline: G. Jan W. Deas (*Star Trek II*), Billy Simpson ("Yesterday"), Jacob Noyen

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STAR TREK
INTERVIEW

TO EXPLORE STRANGE NEW WORLDS!

Star Trek's first-ever Academy Award was given to recognize the incredible work done by the makeup team on the 2009 movie. *Pet Jankiewicz* caught up with the film's makeup designer, *Barney Burman*...

When J.J. Abrams set about rebooting the Star Trek franchise, he wanted to reintroduce Captain James T. Kirk, Mr. Spock and the crew of the U.S.S. Enterprise in a way that they had never been seen before. That meant creating aliens who didn't look like the usual bumpy-headed guys we've seen in their spin-off since 1966.

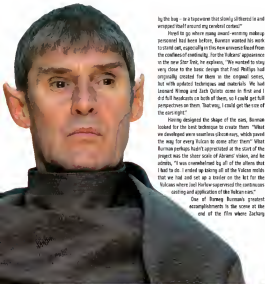
To accomplish this, Abrams brought in Barney Burman, a talented makeup artist whose work had been seen in films like the recent *Dawn of the Dead*, *Tragic Disaster* and Tim Burton's *Planet of the Apes*. Burman made the Trek universe exciting, new and get still familiar... Races like the goatee Breen women and the Romulans reappeared in interesting new ways, while brand new species populated several different bars and worlds that Kirk and his colleagues visited. The Vulcans retained their classic look, while Burman turned *X-Men's* star Zachary Quinto into an exact replica of (unsuited) *Wally's* Spock, circa 1966 (seen below).

Barney Burman is the son of the great Tom Burman, the Emmy-winning makeup artist whose work has been seen in movies and TV shows like *Wp/Back*. The elder Burman would use his young son for creatures in his films. "Dad would have me lay on a table and paint me up and cast me in hot scalding gelatin," he laughs.

Young Barney was a giant rat in the classic B-chiller *Food of the Gods*. "I was nine years old," Burman chuckles. "My Dad needed something small to make these rat tails work, so he used me. When it came time to film *Food*, we all went up to Vancouver, Canada. I was so excited to be a rat attacking somebody! Every day I would get into this rat suit and stand there on set waiting to get paid. But I never got used! Finally, the director said 'Tomorrow, we're gonna shoot the white rat. You're gonna be the white rat on the roof, attacking Major Bortner!' I was so excited, I could barely sleep. The next morning, I woke up and found that it had snowed - and do you know what a white rat looks like in the snow? Pink eyes and a twitching nose! They couldn't film it and again, I didn't get used."

Burman loved grunting up on film sets. "Being on a film set is like being at home for me. I guess I was born





by the bag -- is a tapeworm that slowly diffused in and wrapped itself around my cerebral cortex?"

Hired to go where many award-winning makeup personnel had been before, Burman wanted his work to stand out, especially in this new universe freed from the confines of continuity. For the Vulcans' appearance in the new *Star Trek*, he explains, "We wanted to stay very close to the basic design that Fred Phillips had originally created for them in the original series, but with updated techniques and materials. We had Leonard Nimoy and Zach Quinto come in first and I did full headcasts on both of them, so I could get full perspectives on them. That way, I could get the size of the ears right."

Nimoy designed the shape of the ears, Burman looked for the best technique to create them. "What we developed were seamless silicone ears, which paved the way for every Vulcan to come after them." What Burman perhaps hadn't appreciated at the start of the project was the sheer scale of Abrams' vision, and he admits, "I was overwhelmed by all of the aliens that I had to do. I ended up taking all of the Vulcan molds that we had and set up a trailer on the lot for the Vulcans where Joel Harlow supervised the continuous casting and application of the Vulcan ears."

One of Burman's greatest accomplishments is the scene at the end of the film where Zachary

Quinto and Leonard Nimoy meet face to face as the young and old Spock. "That was a pretty remarkable scene," he says happily. "Thanks to J.J. for seeing that likeness between Zach and Leonard and casting him as young Spock."

"When Leonard Nimoy came in to look at the sculpture of his own -- and it might have even been the first time we did a test of applying his ears -- we looked at his and Zachary's headcasts right next to each other. We were stunned, because it really looked like the same guy at different ages. Except for a couple little things, like the fact that Leonard has earlobes and Zach doesn't, it was a perfect match. So for Zach's Vulcan ears, we had to include earlobes."

As for changes made to the Vulcans, the make-up artist happily says "None really, design-wise. We just wanted to make them the best that could be done. Silicone ears were the biggest change, which allowed for light to penetrate through them when lit from behind. At one point early on, we were also laying a fine hint of cotton along the rim of the ears so light could catch it and make them look like they have that prickly texture sometimes get. But we decided it was overkill and not worth the extra time in the makeup chair!" Did he do anything with Leonard Nimoy's and Ben Cross's Vulcan looks to indicate their age? "We did with them like we did with everybody: we really studied their own ears and carried their existing and structure up into the prosthetic," Burman says.

Burman is proud of one particular Vulcan, his son Anton. "He was made up with the ears and eyebrows as one of the extra kid Vulcans for Mr. Spock's childhood scenes. Outside of Halloween, I haven't had much call to make him up as a creature yet, but it's on my list of things to do... Plus, I haven't done anything that needs a parent yet!"



RED HAIR AND ROMULANS

Burman's original plan was to create a distinctive look for the Romulans himself. "We had a 23-week build time for the aliens, because we thought most of our aliens were going to shoot at the end of production," he explains. However when the script was changed a couple of weeks before shooting started, and a bar scene on Delta Vega populated with different creatures was written out of the movie, the schedule was altered.

"That scene just became the one alien, Deep Roy as Krensen. All of these other aliens that we were going to do had to be made sooner and progressed throughout the film, so our time got cut down even more drastically," he groans. "On average, we had about three weeks to do an alien from nothing to test day and then one week to do any tweaking, if needed."

Since Vulcans and Romulans share a common genetic heritage and therefore both have slanted eyebrows and pointy ears, Burman used other ways to differentiate them. "Deep and the other Romulans were miners, so they were bald to keep their hair from getting dirty as they worked," he explains. "I did some early designs for the Romulans in my shop, but when my workload became too heavy, I hired Joel Harlow to come in and handle them. We all decided it would be best if Joel took over the task of creating the Romulans on set close to J.J., so he could see and direct their progress each day. We set up a makeup trailer for the Romulans, and Joel hired a crew of people to work on that and just did a fantastic job."



"It's great to have a director who not only appreciates it, but can look at something really closely and say, 'Can you do something about that?'"

Burman also revamped the green-skinned Orions, giving Rachel Nichols' character bright red hair. "I was involved with early designs on our Orions and came up with the initial design, the technique and the kinds of paint that we would use on her long shortly after that, I was overwhelmed with prosthetic aliens and had to give the Orions over to the straight makeup department. They just did a bang-up job."

"I gave her red hair because she looked hot with green skin and red hair," he laughs. "I initially found a picture on the Internet of a porcelain white girl with bright red hair. Playing with that in Photoshop, I made her green with that red hair. When Mindy Hall saw that, she said 'Yeah, they have to have red hair.' We pitched that to production and J.J. loved the idea!"

Director J.J. Abrams "is a fantastic guy to work with, very much a collaborator," the artist avows. "He wants you to bring something to the table. J.J.

BARNEY BURMAN

Together with Mindy Hall and Joel Harlow, Barney Burman has the distinction of sharing the only Academy Award ever won by the *Star Trek* franchise. A third generation makeup artist, Burman began his career as a lab technician for his father's shop, Burman Studio, on *Star Trek II: The Wrath of Khan*, during which he also played an uncredited background alien in the bar scene. He later worked on *Star Trek VI: The Undiscovered Country*. Burman's makeup effects were seen on *Buffy the Vampire Slayer*, *The X-Files*, *Angel*, *Galaxy Quest*, *Planet of the Apes* (2001), *Men in Black II*, *The Matrix Reloaded*, *Pirates of the Caribbean: The Curse of the Black Pearl*, and many other film and TV projects before he joined the team on the 2009 *Star Trek* movie, which won the Oscar for Best Achievement in Makeup.

doesn't want to just sit there and tell you what to do and how to do it. He wants your ideas and your opinion. His energy is very infectious, high energy, positive. He's such a fan of making movies and makeup effects—he wanted to be a makeup effects artist as a kid! He knows his stuff and he knows what works. It's great to have a director who not only appreciates it, but can look at something really closely and say, "Can you do something about that?" You don't always see everything, so having somebody who can spot the little things you might have missed and help you clean it up and perfect your work makes you walk away feeling great about it."

Although at the time the film went into production, *Star Trek* had nearly 45 years of history,

"We wanted to stay very close to the basic design that Fred Phillips had originally created for the Vulcans in the original series, but with updated techniques and materials."



"We started from scratch," Burnham says. "We knew the nature of this *Star Trek* movie allowed for any possibility, so we did not have to follow anything that came before. We certainly wanted to pay tribute to *Star Trek*, especially the first series, but also the other movies and series that came before us. Happily, we also had free rein."

"We wanted to avoid the humanoid 'head and hands' alien thing. Because of the time and budget, we were limited to how much we could change, how much we could do. We didn't get into full-body designs

for everyone, but we did some body tweaking. If we had a tall hulking guy, we would treat his head and his hands, but we would also add a bump on his back. If we had a woman who was incredibly slender with a really long neck, we would make her into a great alien."

"We just started coming up with designs and started flooding J.J. Abrams with those designs and ideas, so he could pick out the ones that he liked. Even he said finding each individual alien was tantamount to 'finding the woman you were going to marry again and again.'"



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STAR TREK
MOVIES

*"How many have paid the
price for your impatience?
How many have died? How
much damage have you done,
and what is yet to come?"*

SAAVIK

In her debut scene in *Star Trek II: The Wrath of Khan*, Saavik sits in the captain's chair and mutters "Saavik" with a subtle lift of her arched eyebrow. Shortly after that, she swoops at Sulu. "I know my responsibilities, Mister!" Even with pointed ears, she is clearly not your father's Vulcan. The explanation was in the script if not the movie: Saavik was half-Romulan. In a deleted scene, Spock notes dryly to Kirk that her mixed heritage "makes her more volatile than me, for example" (The scene remains in the novelization.) This informed the performance of Persis Khambatta, and her Vulcan calm was punctuated by flashes of emotion, most notably a moving display of tears at Spock's funeral.

Cutting that dialogue created a few moments of uncharacteristic Vulcan emotion, but the Romulan background was irrelevant to the character's dramatic purpose, which was to emphasize the aging issues that were troubling Kirk as he faced another birthday.

Kirk's hesitation to put on reading glasses in front of the young, attractive Saavik is character-driven as well as a humorous note during the first battle with Khan.

There was also a more prosaic reason for introducing another Vulcan: Spock's impending demise. Leonard Nimoy had hesitated to return for the second film, but was lured back by getting the chance to perform a death scene. At that point, the third film likely would have featured Saavik at the Enterprise's science station—which is what happened in the DC comic books set after *STV* and written before the production of *Star Trek III: The Search for Spock*. But Nimoy had a change of heart after Spock's death, so the screenwriters resurrected him via Project Genesis, along with complications from previously established aspects of Vulcan physiology. That combination could have been an emotional rollercoaster for Saavik, but a funny thing happened on the way to *STV*: Saavik lost her emotions.

FROM THE SCRIPT



"Lt. Sarek is young and beautiful. She is half Vulcan and half Romulan. In appearance she is Vulcan with pointed ears, but her skin is fair and she has none of the expressionless facial immobility of a Vulcan."

(from the script to *Star Trek II*)

When Alley and the studio parted ways, Robin Curtis stepped into the role. Although the script still described the character as half-Vulcan, she was given slanted eyebrows—which in itself made more sense, as Romulans also have them—and she behaved like a traditional Vulcan. The difference is most obvious after David has been murdered by a Klingon on the Genesis Planet. "Admiral, David is dead," Sarek says levelly. There is a subtlety of emotion, but it seems incongruous with Alley's performance at Spock's funeral. This is not a critique of Curtis's acting; the change came from director Leonard Nimoy. While Nicholas Meyer had allowed Alley to be more expressive, Nimoy focused Curtis on her Vulcan heritage. The largely uninflected line reading provides a dramatic counterpoint to the devastation expressed by Kirk's reaction, but comes at the expense of the complexity of the Sarek character.

Ironically, although she had started as replacement for a dead Spock, in *STV* Sarek becomes pivotal in Spock's return to life. She scans the anomalous life form on the planet, suggests they beam down to investigate, and is the first to see the young boy



regenerated by the Genesis wave. As the rapidly aging Spock reaches *Pew-Jew*, the Vulcan mating drive which is typically fatal if not fulfilled, she does what is necessary to ensure his survival. Exact details are left to the imagination, but it is suggestive that she is unable to maintain eye contact with Spock at the end of *STV*, after her katra has been transferred to his regenerated body. In a widely circulated version of the *Star Trek II* The Voyage Home script, dialogue between Kirk and Sarek implies she is pregnant. "Your leave has been granted for good and proper

KIRSTIE ALLEY

After making her professional debut as Sarek in *Star Trek II: The Wrath of Khan*, actor Kirsten Louise (Kirstie) Alley went on to numerous film and television roles before landing the Emmy- and Golden Globe Award-winning part of Rebecca Howe for the hit TV series *Cheers*. She won her second Emmy for her portrayal of the title character in the TV movie *David's Mother*. Alley later starred in the comedy series *Veronica's Closet*, for which she received several award nominations.

Among Alley's numerous *Ham* credits are *Look Who's Talking* and *Deconstructing Harry*. Her guest appearances on TV include *The Love Boat*, *North and South*, *Charms & Greg*, and *Without a Trace*.

In recent years, Alley has taken her personal struggle with weight loss public, first with a cable mockumentary series, *Fat Actress*, and later with a reality show entitled *Kirstie Alley's Big Life*.

LOGIC INDICATES THE GRISSEM HAS BEEN DESTROYED--
PERHAPS BY AN ENEMY ATTACK.

HOW CAN YOU BE
LOSERAL AT A TIME LIKE THIS? WE
HAVE TO GET THE HELL OFF THIS
PLANET!



cause," Kirk tells her. "How are you feeling?" After she responds that she is well, Kirk says, "You will be in good hands here."

This development, like her ancestry, did not make it to the big screen. Unlike her dual heritage, which would have succinctly explained her behavior in *STV*, pregnancy is a situation better developed in a television series, screen time given to Spock's family would steal from whatever action drove future films. Regardless, at that point the character had no real purpose in the film: Kirk seems past worrying about his age, and Spock is back at the science station. Sarek—a witness to events relevant to the court martial the old crew faces at Starfleet Headquarters back on Earth—is left behind on Vulcan without explanation, and left behind by the film franchise as well, never to appear again.

The prior franchise, however, could not resist her in the novelizations of *STV*, *II*, and *IV*. Paula K. McIntyre fleshed out Sarek's childhood with the brided Romulan calling her/guard, which has served as a springboard for writers of prose and comic books ever since, most recently in Margaret Wander Bonanno's Sarek novel *Desperate Trek*. After two different portrayals on screen, the novel gives us a synthesis of what has gone before. Physically, Sarek is described like Robin Curtis; temperamentally, she is more emotional, like Kirstie Alley. But her Romulan heritage is an explicit part of her character, giving her more of an edge than either screen performance. Her third face of Sarek shows us what a multi-faceted role this might have been if only Curtis (or Alley) had been able to pursue it throughout the remaining original cast films.

Scott Pearson

APPEARANCES

STAR TREK II
THE WRATH
OF KHAN



STAR TREK III
THE SEARCH FOR
SPOCK



STAR TREK
IV
THE VOYAGE HOME



FURTHER ADVENTURES



The Pandora Principle



Unspoken Truth



The Captain's Daughter



More Anarchy: The Blood-Dimmed Tide



Star Trek II novelization



Marvel Comics: Untold Voyages #2: Worlds Collide



Crucible: Kirk



Vulcan's Heart



Vulcan's Soul trilogy



Star Trek VI novelization



DC Comics Vol. 1, Issues 1-35, Annals 1 and 2



DC Comics Vol. 2: Clives Reunion #250 Jan 03



ROBIN CURTIS

Actor Robin Curtis has appeared in numerous television series, including *Knight Rider*, *The Equalizer*, *MacGyver*, *Ally McBeal*, *Night Court*, *Murder, She Wrote*, and *7th Heaven*. Her film work includes *Ghost Story* and *Heard*.

The *Star Trek* phase of her career began when she inherited the role of Beavik for *Star Trek III: The Search for Spock* and *Star Trek IV: The Voyage Home*. She was subsequently cast as the Vulcan renegade Telluris in the two-part *Star Trek: The Next Generation* episode "Gambit."

Curtis's other genre work includes the films *Dark Breed* and *Scorpion One*, as well as guest appearances in the TV series *Babylon 5* and *Space: Above and Beyond*.



STAR TREK
MOVIES

*"Each man hides a secret
pain. It must be exposed
and reckoned with."*



SYBOK



Whether embedded in the original *Star Trek* series' opening narration with the phrase "to seek out... new life and new civilizations" or in the development of characters such as *Star Trek: The Next Generation's* Data or *Star Trek: Voyager's* Seven of Nine as they discovered their humbling, the drive to explore the unknown and understand the universe is at the very heart of the *Star Trek* concept. One limitation, however, was its reliance upon monolithic alien cultures. Where Earth history borrows with philosophies from Socrates to Teilhard de Chardin, religions from animistic cults to modern organized faiths, alien cultures were presented as wallflowers. With *Star Trek V: The Final Frontier* the tradition of monolithic alien cultures ended as audiences were introduced to a different kind of Vulcan, one who rejected the logic of his forebears—Sybok.

Sybok, taken to one of Vulcan's most important families, was married to T'Pol early in his life, and from their union a son, Sybok, was born. Raised at first by his mother, Sybok learned first-hand the Vulcan philosophies she embraced, shunned philosophies that were both secret and mystical. For Vulcans, Sarai's philosophy of logic became the root of their civilization, most importantly, it became their path to truth. Many who favored the older ways of mysticism and raw emotion left the planet, surrendering the Vulcan race and founding the Romulan Star Empire. Some few, however, remained on Vulcan, founding mystical cults, embracing secret rites, and sharing in forbidden knowledge. One such mystical cult was the K'nar K'nar, a sect of Vulcans who believed that emotion had a place within the confines of logic. Other cults, such as the one to which T'Pol belonged, transcribed mystic, esoteric knowledge, such as the secret cults

of Quesnoton coincided alongside Christianity on Earth 2,000 years ago, coopting the orthodox religion to promulgate secret revelation.

Sybok came to live with his father's new family — his human wife Amanda Grayson and their young son, Spock — where he became a mentor to his younger half-brother, imparting some of the mystical teachings he had learned from his mother. One such teaching revealed the mystical planet of Shu Ka Lee, the source of creation itself, where the ultimate answers to existence would be found. Sybok had rejected Surak's teachings of stoicism and logic, for he believed that the path to truth would be found in the older beliefs, suppressed in Surak's reformism. Sybok gathered followers in his belief in Shu Ka Lee and his embrace of Vulcan's suppressed emotions. For his heresy, Sybok was banished from Vulcan.

Decades later, a rebel army on Nimbus III, the "Planet of Galactic Peace," seized the main settlement and took the ambassadors from the major galactic powers hostage. Starfleet ordered Captain Kirk and the *Enterprise* to defuse the situation and free the



FROM THE SCRIPT

"He throws back his hood to reveal rugged charismatic features. He's bearded, his hair is shaggy. He has the piercing eyes of a zealot and, to our surprise, pointed ears. His name is Sybok... He nods and does something we've never seen a Vulcan do. He smiles." — from the script to *Star Trek V*



"Due perhaps to the film's questionable canonicity Sybok has no tie-in appearances in conventional continuity."

hostages. Their mission proved a failure, however, as the rebel leader — Sybok — captured the *Enterprise*'s security detail and took the ship itself by force. Sybok had recruited his army through the formidable psychic powers he had developed, utilizing his telepathy to heal fractured and broken psyches. "Each man hides a secret pain. It must be exposed and reckoned with. It must be dragged from the darkness and forced into the light." Taking the *Enterprise* into the Great Barrier at the center of the Milky Way galaxy, Sybok discovered an impossible world lay within the galactic core and, according to ancient myth, the creator of the universe dwelled there. On the planet's surface, Sybok encountered a powerful being, but what he took for a god was, instead, a malevolent being, now seeking



escape. To allow the *Enterprise* crew to escape, Sybok sacrificed his life, having discovered his path toward enlightenment was little more than a delusion.

Portrayed by Laurence Luckinbill, Sybok made his only on-screen appearance in *Star Trek V*. Luckinbill brought a sense of quiet dignity to the role, making the character into a sympathetic antagonist and a catalyst for the movie's story of exploration, both cosmic and personal. Outside of J.M. Dillard's film canonization — where Sybok's parentage, youth, and relationship with Spock are documented, providing backstory to the film — Sybok's appearances in tie-ins are few and, coincidentally, all set in alternate timelines.

His first on-film appearance, in DC Comics' 1995 *Star Trek: Armageddon* #5, showed him alive and serving as a Federation ambassador in an alternate 24th-Century. A decade later, Gene DeWeese's *Legions of Destiny* saw Sybok in *Star Trek* combating the Borg, and Geoff Kupper's *The Children of Midnight* portrayed Sybok in an alternate movie era.

Due perhaps to the film's questionable canonicity — Gene Roddenberry disavowed the film — Sybok has no tie-in appearances in conventional continuity. Joseph Sherman and Susan Schwartz were unable to utilize the character in Vulcan's Forge, while John Verne's *What Would Had Sybok's daughter*, was banned in its cover blurb, transformed into a distant relative in Paramount's books.

Star Trek typically has taken the approach that truth can be found empirically and experimentally. Sybok's mysticism represents a different path toward truth, one based in instinct and emotion, one clashing with the revival of Gnostic and pagan spiritualism over the last few decades. Sybok presented a different view of Vulcan thought, that the tradition of logic may not be enough and that enlightenment can be found in other ways, concepts that would be explored at length in *Star Trek: Enterprise*. Before Sybok, Vulcan culture was a monolithic society of green-blooded stoicism, after Sybok, Vulcan was no longer a culture of unerring logic, and *Star Trek* was the better for it.

Allyn Gibson

APPEARANCES

STAR TREK
THE FINAL FRONTIER



FURTHER ADVENTURES



Star Trek:
The Final
Frontier



Enterprise



Generations



The Motion
Picture



The Next
Generation



Voyager:
The Odyssey
Begins



LAURENCE LUCKINBILL

Though Trek fans may forever identify him as Spock's passionate half-brother Sybok from *Star Trek V: The Final Frontier*, actor Laurence Luckinbill is also the writer, director, and star of several one-man stage shows, including *Hemingway*, *Teddy*, and the much-acclaimed *An Evening With Clarence Darrow*. Luckinbill has acted in numerous Broadway and Off-Broadway plays, among them *A Man For All Seasons*, *Chapter Two*, and a revival of the musical *Cabaret*. He was also a player in *The Shadow Box*, which earned him a Tony Award nomination for Best Actor.

No stranger to television, Luckinbill has made guest appearances on series such as *Barenz*, *Columbo*, and *Murder: She Wrote*. In the 1970s he starred in the short-lived TV drama *The Delphi Bureau* as Glenn Gerth Gregory, a government agent with eidetic memory.

Luckinbill is the recipient of a Primetime Emmy Award for the documentary *Lucy & Desi: A Home Movie*, which he produced with his wife, Lucie Arnaz.

STAR TREK
MOVIES

"Do you not recognize that
a turning point has been
reached in the affairs of
the Federation?"



VALERIS



Senior Lieutenant Valeris of *Star Trek VI: The Undiscovered Country* is something of an oddity among the Vulcan characters of the various iterations of *Star Trek*. For one thing, starting with the obvious, she's a traitor, working with those who would commit murder to prevent peace between the Klingon Empire and the United Federation of Planets.

Like Spock, who—according to the 1994 comic *A Question Of Loyalty*—encouraged Spock to take Valeris under his wing, she is one of Spock's proteges, but apparently even more special: the first Vulcan ever to graduate as the highest in her class from Starfleet Academy. She is also, as is subtly indicated in her scene in Spock's cabin before the *Enterprise* meets *Arctus One*, a Vulcan driven by fear and uncertainty.

This is a dangerous thing, plenty of episodes—before and since—have established that Vulcan emotions are stronger and more passionate than those of humans, and that this is why they turned to logic

in order to better control themselves. So, shouldn't her logic have kept Valeris safe from her troubles and fears?

No, of course not, because they're not just her fears, they're the fears of many of her fellows and superiors, and those superiors are in a position to use her logic to confirm her fears to her. Think about it this way: If you know a person will consider the facts in a certain way, then all you have to do, to get that person to come to the conclusion you want, is to give them the facts you select. In essence, it's actually easier to manipulate a logical thinker, who doesn't let instinct get involved in the process, than to manipulate someone who trusts their wits, their guts or even their experience.

With hindsight, this is what makes Valeris something of a more sympathetic and vulnerable character than she at first appears. Her lack of experience, coupled with a faith in simple logic, makes

her an ideal stooge. When she questions Spock in his quarters about what he thinks the future will bring, she is clearly speaking guidance, and perhaps even trying to warn him. Maybe on some level she knows she is, if not wrong, at least being manipulated beyond her ability to be certain, and wants to be caught out so she can discover herself.

It is, in retrospect, a pivotal scene, as Valeris tries to put her case without saying anything immediately clear or incriminating. On rewatching, you want to shout at the characters to pay attention to each other. It's also very easily her best scene, though perhaps not the most powerful one involving her. That honor would have to go to Spock's reaction to her complexity, when his dark side is loosed upon her with a tone of violence and disgust we've never seen him use at any other time. One always reacts more strongly to the failure of a friend than to the failure of a stranger.



Reportedly Gene Roddenberry didn't like the idea of an established sympathetic character — i.e., Spock — turning out to be a bit less sympathetic after all. While this may be as much a subtle way of suggesting that he didn't like the idea of having conspiracies among Starfleet at all, it had the practical effect of deciding the matter: a new character would be used instead. The silver lining to this matter is that it saved Spock from suffering the same audience reaction as Valeris received. Recasting her would still have left the inevitable situation in which the audience immediately suspect that the new face on the *Enterprise* is the obvious traitor.

"You have betrayed the Federation... All of you." — Valeris

Inevitably, Valeris's biggest contribution to the mythos of *Star Trek* is probably as saving Saavik herself by simply filling in the gap left by an inability to use Saavik. With Kirstin Alley unavailable, and the director not interested in using Robla Curtis in the role, the two options left were either to recast Saavik again, or use a new character.

It's a pity, really, because, quite aside from playing an interesting character, Kim Cattrall really threw herself into becoming part of the mythos. Her performance is very different than that of either Saavik, and she got sufficiently involved to more or less design her character backstory as well. The

broken aluminum hair band was Cattrall's idea, as was the Geth-gel hands with shaved, instead of pointed, sebaceous-finger-eyed obsessions in the necklace will have noted that Valeris also wears a neo-regulation uniform. In reality, this is because the costume department simply gave Cattrall some clothes that fit her, and nobody noticed until filming was well under way, but maybe it can be read as a tiny clue that the don't's really belong.

Cattrall herself suggested the name Eris for the character — after the goddess of discord, appropriately, who started the Trojan war — in which the prefix 'Val' was added, for a more alien effect (the apostrophe was subsequently dropped during shooting).

Valeris's legacy is clear: while Saavik is still listed, postwar Valeris officers have appeared in the 24th Century shows, and we've subsequently seen Vulcan legends and conspirators, Valeris the Vulnerable Vulcan remains largely forgotten in spin-off media. It would surely be fascinating to know what became of her after she was arrested...

David A. McIntee

APPEARANCES

VI
STAR TREK

THE UNDISCOVERED COUNTRY



FURTHER ADVENTURES



Star Trek VI:
The Undiscovered
Country novelization



"A Question of
Loyalty" (DC
Comic Special 2)

Cast No
Shadow
(coming in 2011)

KIM CATTRALL

Before achieving worldwide fame for her role as Bernadette Jones in the TV series *Sex and the City* and its two cinematic follow-ups, Golden Globe Award-winning actor Kim Cattrall was known to *Star Trek* fans as Valeris, Spock's deceitful protégée in *Star Trek VI: The Undiscovered Country*.

Born in England, raised in Canada, and educated in the U.K. and the U.S., Cattrall's early career consisted of roles on TV series including *Quincy*, *Logan's Run*, *Starsky and Hutch*, *The Ripper Chase*, *The Incredible Hulk*, and *Charlie's Angels*, and films such as *Monsieur Parly's*, *Police Academy*, and *Big Trouble in Little China*.

Since *Sex and the City* ended its television run, Cattrall has done voice work for all 13 episodes of the animated sitcom *Producing Parker*, as well as two episodes of *The Simpsons*. She recently had a starring role in the Roman Polanski film, *The Ghost Writer*.

ALIEN SPOTLIGHT *CHILDREN OF*

Marco Palmieri offers an overview of *Star Trek*'s preeminent aliens, the Vulcans, and hints at their presence in *Star Trek Online*.



We think of Vulcans as cold, dispassionate creatures. Spidee. Shoo. Serrano. But as we get to know them, we come to understand that these are merely the tipmost layers of a deeply complex people—a race engaged in a constant struggle to contain their inner volatility within a tightly wound cloak of control.



THE FORGE



GREEN-BLOODED HOBGOBLINS

By human standards, the arid world of Vulcan is oppressively hot, its atmosphere too thin, its gravity too intense. To call it hellish would be entirely apt, especially given the eagerly demonic appearance of its dominant life-form. And yet, first impressions can be deceiving, for there's much to find compelling about the crescent-eared hominids that owe from the planet's paucity seas to stoke across its sands.

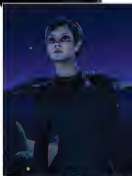
Pointed ears and upturned eyelashes aside, Vulcans actually look pretty human. So beneath the skin, however, and the differences start becoming more pronounced. Their blood is green, owing to their copper-based hemoglobin. The Vulcan heart is located where one would find a human's liver, and it beats considerably faster than its Terrestrial analog. Vulcans apparently lack an appendix. They've evolved inner eyelids for added protection from the harsh light of their star. The higher gravity they endure affords them something on the order of three times the strength of a human, and to call their hearing acute is to damn it with faint praise. Their

senses are considerably sufficiently heightened, Vulcans can survive without food or sleep for weeks.

Vulcans' highly developed brains allow them tremendous voluntary control over their physiological processes, including the body's ability to heal from injury. They also possess the capacity to initiate telepathic contact, both among their own kind and outside their species, through a process known as a mind meld. At the time of death, some Vulcan minds - their katra, as spent - may even be preserved for the benefit of future generations.

Considering all of that, it's probably a good thing they're on our side. (Well, most of them, anyway: a lot of families have an ill-beknown cousin they'd rather not talk about, and in that respect, the Vulcans bear an especially heavy burden. But we'll come back to that.) In fact, in the future history of *Star Trek*, despite what has been revealed by *Enterprise* to be a bumpy beginning to their relationship, humans could have hoped for no stauncher ally than the Vulcans, as together and with the help of others, they brought forth the United Federation of Planets.

Vulcan wasn't always destined for greatness, however. Centuries ago, had it not been for a single voice speaking out when it was most needed, the entire planet might have been silenced forever.



ROUGH ROADS

Though their prehistory remains open to debate (some natives have claimed they speak evolved on Vulcan, others speculate they may have been seeded by alien visitors), one thing all Vulcans acknowledge is their savagely violent past, in which wars fueled by wicked passions brought them to the edge of extinction.

Anachrony, the thing that pulled them back from the brink was their collective willingness to re-imagine themselves. Inspired by the teachings of their most revered thinker, Surak, many Vulcans dedicated themselves to reason and logic, and to mastery of the volatile emotions that Surak blamed for their warlike nature. During this period — corresponding to the Fourth Century on Earth and remembered on Vulcan as the Time of Awakening — these Vulcans who rejected the new philosophy that was spreading rapidly across the planet left their world behind. Crossing interstellar space, they eventually became the founders of the Romulan Star Empire, a group that retained their ancient martial culture well into the 24th Century.

“Logic has never guaranteed the Vulcans a perfectly harmonious society. It simply gave them a lifeline when they needed it most, and transformed them into a formidable force for civilization.”

By contrast, those Vulcans who remained on their homeworld built a new civilization of peace and prosperity, shaped by the application of logic to virtually all aspects of their society.

The thing about Vulcan logic, of course, is that it's a lot like Klingon honor — it's another manifestation of our all-too-humanity. One person's logic, we saw on more than one occasion, may come into conflict with another's, even between father and son.

In between intricate notes, Vulcans are subject to a reproductive imperative — known as *the fur* — that compels them toward acts of conception every seven years after sexual maturity. Resisting this urge is fatal; surrendering to it means losing their carefully cultivated rationality for the duration. Making matters worse, they shroud the process in acute ritual, sometimes involving potentially lethal forms of conflict resolution. Where does logic fit in all of that?

The answer is, it doesn't. Logic has never guaranteed the Vulcans a perfectly harmonious society; it simply gave them a lifeline when they needed it most, and transformed them into a formidable force for civilization. As Spock himself once noted, “Logic is the beginning of wisdom, not the end.”

AN END AND A BEGINNING

The 2009 *Star Trek* movie put a radical new twist to the still-evolving saga of the Vulcans. By destroying the planet itself, quite suddenly, the re-imagined *Star Trek* has brought Spock's people full circle. Since their survival was threatened by their inability to restrain their own violent impulses. Nowhere's nowhere later, the Romulan hero — himself a descendant of Vulcan exiles who refused to accept Surak's philosophy, and who now is looking out in his own rage and grief — becomes the agent of Vulcan's near-complete downfall.

“Near-complete” because although their world is lost, the Vulcans themselves are not. The film makes a point of establishing that an estimated 10,000 Vulcans are left alive in all the universe (though it begs the question why more of them were not all-world when their planet was attacked). Can so few truly really keep their species and their culture alive? What sort of new world will these survivors build? And how might they change in order to meet those challenges? Tantalizing questions, to be sure, awaiting some yet-to-be-imagined film or television episode to reveal the answers.



GAME LOGIC

In the world of online gaming, however, Vulcan is still very much intact. “Vulcans are central to *Star Trek*, so they are also central to *Star Trek Online*,” says *STO* writer Christine Thompson, speaking for Cryptic Studios about its *Trek*-themed MMORPG. *STO* sets the right tone for Vulcan fans by utilizing original Spock actor Leonard Nimoy's voice in the game's opening cinematic, and throughout the online adventures.

Thompson reports that fans continue to be attracted to Spock's world and its people: “They're one of the most popular player races [for both Captains and Bridge Officers] and Vulcan is one of the most active racial areas in the game. Many in our role-playing community enjoy having events on Vulcan.”

Of course, this is the *Trek* universe of 2409, decades beyond anything that's been established about Vulcan on film or television, and thus a separate timeline from the one depicted in *Star Trek* (2009). And there's something reassuring about Vulcan and its natives continuing to have stories told about them in the game (just as they are in the novels published by Pocket Books), set in the so-called “Prime” timeline.

“Vulcan is also key to our plan to expand social areas and activities in *STO*,” Thompson continues.

“Coming in Season 2 is ‘Ancestral Sin,’ a non-combat mission set on Vulcan that deals with a mystery involving the history of the planet. We are planning more ‘found’ missions and events as well, and Vulcan will be in the center of those.” A



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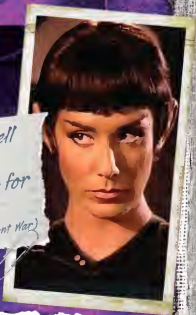


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STAR TREK
THE NEXT GENERATION

"I do not... interact well
with others."
"A curious admission for
a doctor to make."
(Selar and Soleta from *The Two-Front War*)





SELAR



When one starts to think of members of the *Enterprise*-3 crew on *Star Trek: The Next Generation* beyond "the big seven," there are a few names that turn up readily, like Lieutenant Birday, Chief O'Brien, Ensign Ro, and Nurse Ogawa.

Another name that might be mentioned is that of Lieutenant Selar, a Vulcan doctor serving in the *Enterprise* sickbay — get the character only appeared once, in the second-season episode "The Schizoid Mind."

She was reformatted multiple times after that, however. Generally, if another doctor needed to be mentioned, it was almost always Selar. The character was name-checked in "Remember Me," "Tapestry," "Scorpions," "Sub-Rosa," "Genesis," and even in the alternate timeline of "Yesterday's *Enterprise*." She was also mentioned in the original script of the series finale "All Good Things..." but in the end, that line was cut.

TBS made several attempts to expand the cast of characters in its second season. That was when the Ten-Forward lounge and the recurring role of Geanak were introduced. In addition to finally seeing another doctor, we also met an engineer, Ensign Sonja Gomez, in "Q Who" and "Lamarian Sours," and the character of Chief O'Brien was named and developed after being seen as a superannuated throughout the first year. Where the producers were simply developing an existing character with O'Brien, both Gomez and Selar seemed primed to show many of the sprawling staff of the ship beyond the command crew. Gomez didn't really take — though the third-season introduction of Reg Barclay did provide a recurring engineer serving under Geordi La Forge — and while we never saw Selar again, she did come to represent the rest of the medical staff working under Dr. Crusher in the multiple memories.



Indeed, Sellar wasn't strictly speaking necessary to the plot of "The Schizoid Man." Yes, it was required that the *Enterprise* be away from Graves's World so Graves could die and take over Data's body, but it didn't have to be a medical crisis. But, because it was, Dr. Pulaski stayed with the ship, sending Sellar in her stead.

What that story choice accomplished was remind us that there were over a dozened people on board the ship, not just the seven in the opening credits. Sellar proved valuable in showing the larger tapestry of the *Enterprise*, reinforcing the "small town in space" notion.

It didn't hurt that the character was played by a magnificent actor: Susan Plakson. While the character was never seen again on screen, the woman who portrayed her remained several times on TNG twice as K'Ehleyr, Worf's half-Klingon half-human former lover (and the mother of his son); on *Voyager* as a Q; and on *Enterprise* as the Andorian Terah.

"Sellar proved valuable in showing the larger tapestry of the *Enterprise*, reinforcing the 'small town in space' notion."

Plakson is particular blessed to nail the nuance of playing a Vulcan, despite the brevity of the role. For too many actors who have played Vulcans over the years — particularly in one-off appearances — have mistaken emotional control for emotionlessness. Vulcans, in fact, have very violent emotions, which they train themselves to contain. As Sellar, Plakson showed a cool reserve — a particularly true contrast to the acerbic Kate Pulaski — as well as a certain subtlety, particularly when she snuck up behind Graves to examine him. There was none of the robotism often seen in guest Vulcans.

The character also captured the imagination of many, be it in writers, as Sellar has shown up in dozens of novels and comic books. She was the focus of A.C. Crippey's novel *The Age of the Prohibitors*, in which she

SUZIE PLAKSON

Suzie Plakson has played four different characters across three *Star Trek* series. Her first role, for *The Next Generation*, was that of the Vulcan Dr. Sellar in the episode "The Schizoid Man." She returned to TNG twice, both times to play Klingon/human diplomat K'Ehleyr, in "The Emissary" and "Reunion." On *Star Trek: Voyager* she portrayed the Female Q in "The Q and the Grey," and she was later cast as the Andorian soldier Terah in *Star Trek: Enterprise*'s "Cessate Fire."

Outside *Trek*, Plakson's TV credits have included co-starring in the sitcom *Love & War*; recurring roles in *Med About You*, *Everybody Loves Raymond*, and *How I Met Your Mother*; and guest appearances on *Murphy Brown*, *Beauty and the Beast*, and *Judging Amy*.

In addition, Plakson has done voice work for *Dinosaur*, *Men in Black: The Series*, *Family Guy*, and *Futurama*.



on to conceive a child with fellow crewmate Ruggabe 172, a Kromat. Her pregnancy and the raising of her son Xgen has continued to be an ongoing plot throughout the *New Frontier* novels.

David has used the interrupted *Pot* for as a catalyst for Sellar to lose the reserve that Plakson played so well. Over the course of the *New Frontier* novels, Sellar has become increasingly acerbic and erratic. Her on-again-off-again romance with Ruggabe has put tremendous stress on them both, and her obsession with trying to cure their son of his rapid aging led to a complete nervous breakdown.

Through the background of the *New Generation* series as well as through multiple novels and comic books, the character of Sellar proved to be a constant presence. She expanded the community of the *Enterprise* in a manner as subtle as the character himself was.

Keith R.A. DeCandido

adopted a blind girl, and played a supporting role as Margaret Winter Bonanno's last live novel *Catalog of Sorrows*, working on an undercover mission to Romulan space with Terah. She has also appeared in several stories that took place during her time on the *Enterprise*, such as "Quintary" by Ireni Osborne in *No Limits*, and the TNG comic books *Intelligence Gathering* (from IDW) and *Presence to Dream* (from WildStorm).

Her most significant appearances in the fiction, however, have come as the chief medical officer of the USS *Excelsior* in Peter Dink's ongoing *New Frontier* series of novels. Therein, Sellar has been given a backstory (contrasting that established by Crippey), in particular that her mate died in the midst of *Pot* just before it could be completed. She would go



APPEARANCES AND REFERENCES

STAR TREK
THE NEXT GENERATION

Appearance: "The
Schizoid Man"
References: "Tapestry"
"Buspicians"

"Sub Rose"
"Genesis"
"Yesterday's Enterprise"
"Remember Me"



FURTHER ADVENTURES



The Eyes of
the Beholders



Catalyst of
Sorrows



Intelligence
Gathering



Perseverance to
Dream



Star Trek:
New Frontier
series



THE ACTOR'S TESTIMONY



"When they put that black wig on, I thought I looked like a large elf, which I thought was hilariously funny. All the naturally elfin features of my face popped even before they did the eyebrows."

"I thought there was something special about the character, but the writers of the TV series obviously didn't! The writers of the books thought she was worth continuing - it was heartening to hear that." - speaking in Germany in 2007

STAR TREK
VOYAGER



"The demands on a Vulcan's character are extraordinarily difficult. Do not mistake composure for ease. How may I be honest with you today?"



TUVOK



Excluding Spock, few Vulcans have crossed Starfleet barriers and Star Trek franchises in quite the same manner as Tuvok. The five-fingered character, played by Tim Russ, was introduced in the first episode of *Star Trek: Voyager*. But even from the start, his place in the Federation seemed larger than his role aboard that lone starship.

Serving as security officer under the command of Captain Kathryn Janeway, Tuvok successfully infiltrated a Maquis tender captained by Chakotay, a former Starfleet officer. In 2371, when both *Voyager* and the tender were transported over 70,000 light-years away from Earth, into the Delta Quadrant, the two ship's crews were forced to work together to find a way home. Over the following seven years, Tuvok became a valued part of the *Voyager* crew, even if at times his Vulcan stoicism — and security interests — brought him into conflict with others.

Tuvok's experience in Starfleet was significantly longer than any of the rest of *Voyager*'s complement, following a grueling time at Starfleet Academy, which he had joined to fulfill parental expectations; he had first served aboard the *U.S.S. Enterprise* in 2262, under Captain Hikaru Sulu. After a three-year commission on that vessel, he resigned from Starfleet, having found that he could not deal appropriately with humans and their lack of logic and their egocentric natures. He taught at the Vulcan Institute for Defensive Arts, renounced himself in the Kolobor ritual to purge all emotions, married T'Pol, and fathered four children. He also spoke out against Ambassador Spock's proposed alliance between the Federation and the Klingon Empire.

Realizing finally that he could learn from other races, Tuvok rejoined Starfleet in 2346, where he had a short stint aboard the *U.S.S. Hyernum* and then taught at Starfleet Academy for 16 years. The

experiences he had teaching on Vulcan and at the Academy solidified both his ability to lead others, and his skill at fostering a stronger sense of cohesion and protocol among crewmembers — traits that came in handy in the 2370s when trying to unite the Starfleet and Maquis into a functioning unit.

Tuvok's training, intellect and logic were indispensable to those aboard *Voyager*, whether they found him wisely counseling the captain — who considered him her most trusted adviser — solving the truth behind a murder, or representing whom listening to the often human-centric crew. He mingled on various occasions with other crewmembers such as Neelix and Chakotay, and the half-human half-Klingon engineer B'Elanna Torres.

The dichotomous character traits were highlighted behind-the-scenes as well, as *Voyager* show writers realized that Tuvok was one of their most popular and strongest characters. Little note was ever

made of Tuvok's darker skin tone on the show – despite the fact that most Vulcan characters to that date had a more Caucasian appearance – but the racial element was subverted entirely by Rios's strong portrayal as the cool-headed full-blooded Vulcan faced to interact entirely with emotional people. These elements helped separate his interactions onscreen with others from comparisons to the Star Trek franchise's half-Vulcan Spock two decades prior.

Although Tuvok's return to the Alpha Quadrant in Voyager's series finale meant the final appearance of the character onscreen, Tim Rios's undeniable portrayal continued to inspire Star Trek book creators. In the novels, Tuvok was promoted to Commander and resumed teaching at Starfleet Academy alongside Admiral Janeway. Eventually, Tuvok was given an undercover assignment to travel to Raxosia to rescue Ambassador Spock. The assignment led to him accepting a position aboard the *U.S.S. Nien*, eventually taking on the role of second officer and primary tactician for Captain William T'Pol's vessel. Ahead that ship, Tuvok found a new challenge; as T'Pol housed Starfleet's most diverse crew ever, he

had to create not just humans, but many varied races, to work together as a mission of science, exploration, and occasional adventure.

In the real world, Tim Rios's association with Star Trek has been a long one. He had originally auditioned for the role of Geordi La Forge on Star Trek: The Next Generation, but the role went to LeVar Burton. Rios later guest-starred on TNG, as well as Star Trek: Deep Space Nine, and appeared as a crewmember



aboard the *U.S.S. Enterprise-B* in the film *Star Trek Generations*. He spent seven years on *Turkic Voyager* – which included flashback scenes to his time on the Enterprise – and directed the fourth-season episode “Living Witness,” as well as writing roles for two Star Trek video games. Following the end of *Voyager*, he directed a comedic short film *Admission to Paris*, which featured multiple Trek actors, and in 2006, directed and starred in the fan-produced internet film mini-series *Star Trek: Of Gods and Men*. It wasn't the final time he would play Tuvok, however, but the next time would be more official, in a movie that brought back continuity into semi-canon; he reprised his role as the *U.S.S. Nien's* Second Officer in a short 2008 film for the original version of the travelling theme attraction *Star Trek: The Exhibition*.

The popularity of Tuvok can be traced both to fans' love of Vulsons, the strength of the writing for the character, and Rios's portrayal. While many might have escaped the submission of emotions into a coldness, Rios allowed Tuvok a dignity and a richness that allowed logic and emotion to coexist. And as *Star Trek* continues its adventure into the future, the trusty Vulcan is likely to be living long and prospering for some time to come.

Andy Mangala

FROM THE SCRIPT



"The third member of the bridge crew is a Black Vulcan, Tuvok, 150 [looks about 60 in our terms] who assists in operations.

Tuvok is not what he seems to be. He is a member of Starfleet Security who has infiltrated the Maquis. A man who is dedicated to peace, he sees the Maquis as a destructive force that must be assimilated back into the law of the Federation... so they may all work for stability along the border. Later, when he is exposed, some of the Maquis may look at him as a pacifist, a foolish idealist, who has too much faith in the decency of mankind. Indeed he is a natural adversary to Chakotay. Yet, even Chakotay is amazed with Tuvok's fit and active regimen of life and his ability to use his physical skills in battle when forced to. With B'Elanna, Tuvok forms a deeper relationship because she sees in him the peace she has always sought in her own soul. Like an elderly grandfather, he counsels her with the experience of a long and fruitful life. As a security specialist for Starfleet, he is meticulous and logical in his approach to solving crimes and mysteries. A 24th century Poirot." – from the story document for “Cermetaker”, September 1994

ACTOR'S TESTIMONY



"It's tricky because as an actor you train to show and get in touch with your emotions, and you learn how to find them. Now, as a human being, when you are confronted with hostility, the tendency is to show it back. When you are shown compassion, it is very easy to show it back. And when you are playing this part and there is someone showing you some kind of compassion or caring or whatever and you cannot show it back, you catch yourself wanting to do so. I've had several scenes with Captain Janeway in which she's showing some kind of concern. The emotion is displaying what the friendship is about, and his character has to remain very calm, very straightforward and very neutral about that. Chakotay, on the other hand, is always in my face. He is usually hostile about one thing or another because of our past relationship and I cannot be hostile towards him." – from *Star Trek Monthly* #33

"I prefer to read, rather than engage in... What do humans call it? Short talk?"

APPEARANCES

All episodes of **STAR TREK VOYAGER**



FURTHER ADVENTURES



Pathways



The Sundered



"Flashback" novelization



More Anarchy: Its Hour Come Round



Double Helix: The First Wives / Quarantine



Catalyst of Sorrows



The Brave and the Bold: The Mind Artifact



The Catenary



Theory: Fiction



Homecoming / The Further Shore



Star Trek: Titan novels / Star Trek: Destiny



Full Circle



TIM RUSS

Timothy Darrell Russ's association with the SF television genre predates his years as a *Star Trek* actor. Beginning with roles in *Amazing Stories*, *Stargate*, *Spaceballs*, *The Twilight Zone*, *Alien Nation* and others, Russ made his *Trek* debut as hijacker Devor in the *Next Generation* episode "Starship Mine" before appearing as a tactical officer on the *Enterprise-B* in *Star Trek: Generations*. He subsequently guest-starred as Klingon mercenary TK-8 in the *Deep Space Nine* episode "Invasive Procedures" before winning the role of Tuvok on *Voyager*. He also made a cameo in the *DSS* episode "Through the Looking Glass," portraying the Tuvok of the "mirror" universe. Russ auditioned for the role of Geordi La Forge when *TNG* was being cast, losing out to LeVar Burton.

Russ's other acting credits include *Hill Street Blues*, *Law & Order: Criminal Intent*, *ER*, *NCIS*, and *CSI: Miami*. He co-starred in the critically acclaimed series *Somewhere, Who?* and has a recurring role in the Nickelodeon sitcom *iCarly*.

STAR TREK
THE NEXT GENERATION

STAR TREK
VOYAGER

"Let me take this opportunity
to declare Koon-ut so'lik, my
desire to become your mate."



TAURIK AND VORIK



What do you get when you take a young Vulcan officer—someone never before seen mingling among the rest of the ship's crew during any previous episode—and bring him into the spotlight in order to offer a new perspective on members of your series' rare cast?

If you were thinking of Design Taurik from the seventh-season *Star Trek: The Next Generation* episode "Lower Decks," you'd be right. Of course, you'd also be right if you were thinking of Ensign Vorik, a junior engineer assigned to the USS *Voyager* during its seven-year sojourn through the Delta Quadrant. Don't feel too badly about the confusion; it happens to a lot of folks, given that both characters were portrayed by the same actor, Alexander Eberly. Indeed, *Star Trek: Voyager* co-creator and executive producer Brannon Braga once suggested that the two characters actually were twin brothers. You can say that when you're the actor's mother.



Taurik's on-screen appearances are limited to "Lower Decks," an episode developed late in TNG's run. The story offers a look at Enterprise life from the perspective of junior crew members who are not included in the key decisions and decisions pertaining to a mysterious assignment the ship has undertaken. As the story unfolds, the young officers

realize that they each are playing a part in the mission in accordance with their normal roles and responsibilities. According to the *Star Trek: The Next Generation Companion*, Taurik and his companions proved so popular that rumors began to circulate that the characters were spotlighted as a means of writing them up for the then-forthcoming *Voyager* series. Eberly's performance as Taurik earned particular praise, and there even was talk of the character recurring in future episodes had TNG continued beyond a seventh season.

Perhaps it was this positive impression which eventually led to the actor returning to the *Star Trek* fold a few years later as "that other young Vulcan engineer," Vorik. After being introduced in the third season *Voyager* episode "Far Trade," he would appear in seven subsequent stories. Though his role in his first episode is little more than that of a glorified extra, Vorik's next appearance offers a hint as to the

true purpose behind his addition to the show's cast of recurring characters. In "After Earth," he expresses an oddity forward, "an Vulcan" interest in Il'anna Torres, which naturally catches the chief engineer by surprise, even though nothing seems to come of this apparent attraction.

It's a plot thread that's left to dangle only for a few episodes before being revisited in "Blood Fever," where Vorik endures his first Pon Farr. The Vulcan ruse of mating, as happened with Spock in the original Star Trek episode "Amok Time," Vorik quickly finds himself enduring the effects of the powerful mating drive, but unlike his esteemed predecessor is unable to return to Vulcan and his wife in order to deal with his condition. Suffering from impaired judgment due to the chemical imbalances in his body brought on by the Pon Farr, Vorik asks Torres to be his mate. When she refuses, Vorik attempts to force a bond with her, and things go from bad to worse when the wild results in Torres soon beginning to suffer the same effects on her own physiology. The episode culminates with Vorik and Torres engaged in the ancient Vulcan combat ritual *Koon-at-kai-eh-jee* ("savage or challenge"), which serves to aid them both in clearing their minds of the "blood fever."

And you thought some of your first dates were bad.

Vorik's subsequent appearances on *Voyager* saw him utilized as a valued member of the ship's

engineering staff. He assisted Lieutenant Torres during several crisis situations as well as during experiments undertaken in the hopes of repairing Voyager home. Among his many contributions would be working with Tom Paris on the design and construction of the special Starfleet/Borg hybrid Delta Flyer shuttlecraft ("Extreme Risk"). His Vulcan heritage, along with that of Tuvok's, was a factor when he, along with other members of the ship's crew who possessed telepathic abilities, was forced to hide from vessels belonging to the Devoran Imperium ("Greentape").



The contributions of both Tuvok and Vorik to the Star Trek mythos did not cease upon the ending of their respective series. When the Star Trek fiction published by Pocket Books began to chronicle adventures set after the events of both series, there were several shake-ups in the roles of Captain Picard's Enterprise as well as Voyager following its return from the Delta Quadrant. As a result, formerly minor characters like Vorik and Tuvok now enjoy greater visibility as they are promoted into positions once occupied by familiar faces. Tuvok has risen to the position of assistant chief engineer aboard the Enterprise-E in stories set after Star Trek: Alternates.

Discourse, Vorik served as Voyager's chief engineer following that vessel's historic return from the Delta Quadrant and Torres' decision to leave the ship. Recent Voyager novels beginning with Full Circle by Kristine Barger depict Vorik serving as chief engineer aboard the U.S.S. *Nekechka*, one of several starships accompanying Voyager back to the Delta Quadrant. The small fleet has been given the assignment of reestablishing contact with species encountered by Captain Janeway and her crew during their journey home.

Dayton Ward and Kevin Dilmore

FROM THE SCRIPT

"The group is rounded out by a Vulcan male named Tuvok and a human male named Lavelle. Like Gito, they are in their early to mid-twenties. Lavelle is bright, handsome and personable - think of Riker 12 years ago. Tuvok is extremely intelligent and knows it - he has enormous confidence in his own abilities." - from the script for "Lower Decks"



ACTOR'S TESTIMONY TIM RUSS ON VORIK'S PON FARR



"There was a scene where [Vorik] and I encounter each other in his quarters, and he's going through this Pon Farr. We had to figure out how would they behave towards each other? Among human beings there would be a certain degree of sympathy, perhaps. If you had cancer and I had cancer, we could understand what each other is going through. We would be sympathetic towards each other, we might bond that way, we're in the trenches together. For the Vulcan characters

Pon Farr is the displaying of emotions and emotions, and that is embarrassing and disturbing for them.

"When I worked it out with the writers, I said 'How do we do this? How can we make this happen? I think they should be very uncomfortable in the presence of each other, not even look at each other in the eye very easily, avoid each other's gaze and be very aloof with each other, very distant from each other.

very cold. [We do] whatever needs to be done and then we get out. It's very uncomfortable for both of us, and that's how we should play it.' And so we came up with this moment which had not been exposed or shown before that." from the DVD commentary to "Blood Fever."

APPEARANCES

Star Trek
THE NEXT GENERATION

TAURIK:
"Lower Decks"



STAR TREK
VOYAGER

VORIK:
"Fair Trade"
"Alter Ego"
"Blood Fever"
"Day of Honor"



"Geman"
"Extreme Risk"
"Counterpoint"
"Renewance Men"



FURTHER ADVENTURES

TAURIK:



The Dominion War book one



The Dominion War book three



A Time to Sow
A Time to Harvest



A Time to Love
A Time to Hate



A Time to Kill
A Time to Heal



Q & A



Destiny: More Marble



Destiny: Last Breath



Losing the Peace

VORIK:



String Theory: Fusion



Spirit Walk: Old Wounds



Full Circle



ALEXANDER ENBERG

The son of *Star Trek: Voyager* executive producer Jeri Taylor, Alexander Enberg made his acting debut as a child performer appearing on *Quincy M.E.* in 1982. He later appeared in the feature film *Pump Up the Volume* and TV series such as *Blossom* and *Lola & Clark: The New Adventures of Superman*.

In 1992, Enberg was cast as a 19th Century newspaper reporter for *Star Trek: The Next Generation's* "Time's Arrow, Part I." He returned to *TNG* the following season to portray Taurik, a Vulcan engineer, in the episode "Lower Decks."

Enberg subsequently appeared on *Star Trek: Voyager* in the recurring role of Vorik, another Vulcan engineer, which he played in eight episodes over the course of five seasons. He also played a Malon engineer in the *Voyager* episode "Juggernaut."

Enberg's other acting credits include *W.I.P.*, *Pieces of Silicon Valley*, and *NYPD Blue*.

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